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# THE NĀṬYAŚĀSTRA

(*Translation*)

A TREATISE ON ANCIENT INDIAN DRAMATURGY  
AND HISTRIONICS

*Some other works by the author:3*

The Pāṇinīya śikṣā (*critically edited with introduction, translation and notes*) Calcutta, 1938.

The Karpūṭramañjarī (*critically edited with introduction and notes*), Second Edition, Calcutta, 1948.

The Nāṭyaśāstra (*critically edited*) Vol. II (XXVIII-XXXVI). Calcutta, 1956.

The Abhinayadarpanam (*critically edited with introduction, translation and notes*), Second Edition, Calcutta, 1957.

Contributions to the History of Hindu Drama, Calcutta, 1958.

The Nāṭyaśāstra (*translation*), Vol. II (XXVIII-XXXVI), 1961.

The Nāṭyaśāstra (*critically edited*), Vol. I (I-XXVII), 1967.

# THE NĀṬYASĀSTRA

(A Treatise on Ancient Indian Dramaturgy and Histrionics)  
ascribed to

BHARATA-MUNI

Vol. I. (Chapters I-XXVII)

*Completely translated for the first time from the original Sanskrit  
with an Introduction, Various Notes and Index*

by

MANOMOHAN GHOSH M.A., PH. D. (CAL.)

Revised Second Edition

manisha



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D e d i c a t e d  
to  
the memory of

THOSE GREAT SCHOLARS OF INDIA AND THE WEST

Who by their study and interpretation of her Religion, Philosophy, Literature and Arts, have demonstrated the high value of India's culture to the World and have helped her greatly towards a reawakening and political liberation.

and

Who by their discovery of the Universal aspect of this culture have made patent India's spiritual kinship with the other ancient nations of the World and have paved the way for an ultimate triumph of Internationalism.

## ACKNOWLEDGEMENTS AND OTHER NOTES

I am indebted to some friends for their kind and willing assistance in this work. More especially I wish to express my sincere thanks to Dr. Pulin Bihari Chakravarti, M. A., D. Lit. of the Sanskrit Department of the Calcutta University for his kindly obtaining a loan of some rare books from the Central Library. I wish also to express similar thanks to Mr. Pramul Chandra Basu, the Librarian of the University and his Assistants for giving me all facility of using the reading room of the library. Besides, Mr. Basu very kindly procured for my use an important book from the National Library.

Last but not the least I should express my gratitude to the management of the Manisha Granthalaya Private Limited, especially the Director, Mr. Chinmohan Sahanavis, M. A. During the printing of the work I made at times rather heavy demands on his patience and he most cheerfully met these for making the work as faultless as possible. If in spite of this, there still remain some shortcomings in printing, the faults entirely lie with me. It may be expected that the kind readers will look indulgently at these.

A sad note should also be added here. Dr. Kalidas Nag whose impulsion was greatly responsible for my undertaking the work and who was happy to know about the publication of this second edition, passed away in November last before the work could be completed. This event reduces greatly the pleasure of the author in seeing it in a second edition.

## PREFACE TO THE SECOND EDITION

Though there was a constant demand for it, the translation of the Nāṭyaśāstra vol. I (I-XXVII) which was out of print in 1959, could not be published earlier for a variety of reasons. The most important of these was that the text which was reconstructed earlier and made the basis of translation, had to be revised very carefully after a study of the materials which accumulated during the years following its publication. These include not only the volumes III and IV of the Baroda edition of the Nāṭyaśāstra, but also some other works. Among these latter mention should be made of Dr. Indu Shekhar's *Sanskrit Drama* (Leiden, 1960) in which he has made an up to date study of certain aspects of the history of ancient Indian theatre. This work based on all available materials is highly suggestive, and will prove useful to scholars. The next work of importance is an annotated translation of the *Nāṭaka-lakṣana-ratnaśoṭa* by Professor Dillon and others (Transactions of the American Philosophical Society, New Series vol. 50, Part 9, Philadelphia). It is a meritorious work. Besides, it shows clearly to what extent a text compiled in the lines of the Nāṭyaśāstra more than six centuries before our time, has become unintelligible. From the fact that the three learned authors of this work could not be unanimous on a number of points, one will easily appreciate the difficulty of editing and interpreting the basic work which was compiled most probably more than two milleniums ago. Besides these works, there are a few articles on some relevant topics which appeared in different journals. Publication of the present author's critical text of the Nāṭyaśāstra vol. II (XXVII-XXXVI) has also made the revision more fruitful. It may be mentioned here that due to the very corrupt nature of this part of the text treating of music and some aspects of theatre, it was not possible to prepare earlier a tolerably critical version of this; and at one stage of the work, it was seriously thought that the attempt should be given up. But fate willed otherwise. After a second thought I reconciled myself with the sorry state of the MSS, as well as printed materials, and decided to place the results

of my studies, however, imperfect they might be, at the disposal of scholars.

It was regretted in the beginning that due to serious reasons the vol. I of the text could not be issued in 1951 along with the translation. For, the text not being available, scholars were very much handicapped in using the translation, although the essential variants as well as sources from which the text was made out, had been mentioned in the footnotes more or less in detail. Now having revised the unpublished critical text (issued in a separate volume) I have no longer any complaint that the publication was delayed so long. Readers, I may hope, will have at present a better work. As for the first edition of the translation, this can be said that in spite of its drawbacks due chiefly the comparative inadequacy of the basic text, it has not been altogether fruitless. For, the extent to which it has stimulated during the last sixteen years the study and researches in the Nāṭyaśāstra, may be considered a sufficient defence for its publication.

I may now feel quite happy to place before the scholars a second edition of the translation. Though obstacles in the way of this undertaking have been many and various, I have tackled with them as best as I could, and may hope that the scholars will have this time a better facility not only to assess the value of my work, but also to make, if they would like, new contributions to the study, of which there will be some scope, for a long time.

In the present Introduction some paragraphs have changed the places and new ones have been added. And some portions of it have been transferred to the Introduction to the text. But for the convenience of the readers of the present volume, the discussion on the date of the work, which form an integral part of the critical edition of the text, has been briefly repeated here. This may be justified on the assumption that the readers who would study the Nāṭyaśāstra through a translation only, are likely to be quite numerous. As for the body of the translation, it has been thoroughly revised, and attempt has been made here and there, to throw some fresh light on certain aspects of the ancient Indian theatre and dramaturgy, which escaped the author's attention earlier. To render this volume more

## PREFACE TO THE SECOND EDITION

useful two indexes have also been added. It may be repeated that the present work is likely to be more helpful to readers. But in spite of this assumption, the author knows the limitation of his work which had to be carried on unaided under difficult circumstances. He will be amply rewarded if the present edition of the translation would sustain for some time the interest of readers who are aware of the great value of India's culture

*Calcutta, 14-5-67*

*The translator*

Madhyama.	... Bhāsa's Madhyamavyāyoga.
Mālatī.	... Bhavabhūti's Mālatīmādhava.
Mālavi.	... Kālidāsa's Mālvikāgnimitra.
MG.	... Coomaraswamy's Mirror of Gesture.
Nāṭakalakṣaṇa. } NL.. }	... Sāgaranandin's Nāṭakalakṣaṇaratnakōśa.
ND.	... Rāmacandra and Gunacandra's Nāṭyadarpana
NŚ.	... Nāṭyaśāstra.
Pañc.	. Pancarātra.
Pr. P.	.. Prākṛta-Paṅgala.
Prak.	Prakarana.
Pratimā.	.. Bhāsa's Pratimā-nāṭaka.
Pratijñā.	Bhāsa's Pratijñā-yugandharāyana.
PŚ	... Paninīya-Śikṣā.
PSM	... Pāta-sadda-mahannayo.
R., Rām.	.. Rāmāyana
Ratnā.	Śrīhaṣa's Ratnāvalī.
RS.	.. Kālidāsa's Rtusambhāra
SD.	Sāhityadarpana
SR.	. Śārngadeva's Saṃgītaranāṭkara
Śr Pr.	... Bhoja's Śṛṅgāraprakāśa
Svapna.	... Bhāsa's Svapnāśavadvatī
Uttara.	Uttararāmācārīta of Bhavabhūti.
Vr R.	Vṛttaratnāṭkara
Ūru.	... Bhāsa's Ūrubhanga.
Uṣṇam.	. Kālidāsa's Uṣṇam.

*N B. The word "State" or "States" should always be read as preceded by "Psychological", and "Transitory" should be read as "Complementary Psychological."*

(a) Numerals preceding the paragraphs of the translation relate to the serial number of couplets in the original. When the same number is repeated in two consecutive paragraphs, in the first place it will indicate the first hemistich and in the second the second hemistich.

(b) Roman numerals relate to the chapter of the NŚ edited by the author.

(c) For the manner of referring to dramas, see under the Bhāsa-nāṭaka-cakra in the Bibliography (Original Texts)

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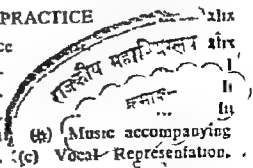
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# INTRODUCTION

## I THE PRESENT WORK

### 1. *Scope and Importance of the Nāṭyaśāstra*

1. The Nāṭyaśāstra written more than two milleniums ago<sup>1</sup> is a unique work of Indian literature. Though the title relates to theatre, it is in fact an encyclopedia dealing with all possible subjects connected with the stage. This voluminous work composed almost entirely in verse (about 6,000 couplets) with a sprinkling of prose and divided into thirtysix chapters, contains besides other valuable data on the history of ancient Indian culture, discussions on the following topics<sup>2</sup>.

i. Mythical origin of theatre, its coming down on the earth. (I, XXXVI.) ;

ii. Construction of a playhouse, a stage, a tiring room and auditorium etc., ceremonies relating to the construction (II, III) ;

iii. Preliminaries to a dramatic performance\* ceremonies including songs chants, dances and instrumental music (V) ,

iv. Choreographic elements. dance, gestures and movements of different parts of the body (head, neck, eyes, hands legs etc.) and body in some conventional postures (IV, VIII, XIII) ,

v. Costumes and make-up (XXIII)

vi. Classification of plays, analysis of their structure (XX, XXI) .

vii. Poetic aspects of plays and metres and figures of speech used in them (XV, XVI, XVII) ,

viii. Theory of music, metres of songs, chants, elocution, modes of playing instruments (Vinās, flutes and drums) and Tālas (time-measure) to be observed during songs, and playing of instruments (XXVIII-XXXIII) ,

ix. Roles and characters in plays their classification, description,

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1 Grosset, Introduction, pp vii vi 1, note 3 See also the Introduction to the Text, Section IV.

2 Grosset, Introduction, pp xii-xiii

and training of actors and actresses, members of theatrical troupes, and qualification of an ideal stage-manager (XXXIV-XXXV) :

x. Criticism of a dramatic performance (XXVII) :

2. Some of the topics, especially an analysis of typical plays and their poetic aspects (nos. vi and vii) may appear to be superfluous in connection with the production of plays. But this is not actually so. For during the early period of Indian drama, independent playwrights as a class were non-existent, and every troupe had its own playwright who accompanied it from place to place, and utilized local history and legends to compose plays for entertaining a large number of people as well as for adding to its repertoire. It was with a view to help such playwrights that the author of the NS. discussed in detail the structural design of the various types of play and its elaboration. It is not known if Abhinavagupta looked into this matter in such a light; still his reply to the anticipated criticism was that "it (the Nāṭyaśāstra) is for the guidance of playwrights as well as of producers."<sup>3</sup> As drama in any form is primarily and essentially a spectacle, an acquaintance with the rules of its production should be considered indispensable for playwrights. For it is a wellknown fact that good many literary dramas are not taken up for performance, because they are not suitable for being put up on the boards. The author of the Nāṭyaśāstra was evidently conscious about this close connection between the literary and technical aspects of theatrical production, and treated both of these with almost equal care. Hence his work naturally assumed the form of an encyclopedia. It is therefore no wonder that this was often quoted and referred to by authors who wrote afterwards on gestures, poetics, prosody, music and even Prakrit grammar. With equal justification it was also utilized by commentators of different Sanskrit and Prakrit plays. All the later writers on dramaturgy depended greatly if not exclusively, on this valuable work, and acknowledged their debt to the mythical Bharata.

3. Topics of the Nāṭyaśāstra discussed above are, however, principal ones, and many minor ones come up from time to time.

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3 See note 3 p. 1.

This shows to what extent the ancient Indian writers were ready to go into details to clarify the subject in hand. But in spite of our great respect for the author, it would be idle to pretend that he followed a plan that can quite satisfy the modern readers.<sup>4</sup> This, however, may not prove to be a handicap in following his main lines of treatment. The real difficulty about understanding and interpreting his great work comes from its peculiar textual tradition,<sup>5</sup> which developed obscurities through being copied and recopied for persons who were later cut off from the original tradition. And it is probably on this assumption that one can explain the fact that from about the seventh century, a number of talented scholars began to study the work closely and write commentaries on it.<sup>6</sup> Abhinavagupta (about 10th-11th century) was perhaps the last great name amongst them.<sup>7</sup> His work alone has luckily come down to us, though not in accurate and complete manuscripts. Publication of this commentary<sup>8</sup> as well as the very useful work done by a number of modern scholars<sup>9</sup> has considerably reduced the initial difficulty of studying with profit the contents of the NS. A brief history of all this will be necessary for realizing the nature and magnitude of the task undertaken.

## 2. *A Short History of the Study*

4. Since the West came to know of the Sanskrit drama through William Jones's translation of the *Sakuntalā* (the popular name of the *Abhijñāna-Sakuntalam*)<sup>10</sup> the nature and origin of the ancient Indian theatre, have always interested scholars, especially the Sanskritists, all over the world. H. H. Wilson who published in 1826

4 Grouzet, Introduction, p. v

5 See Introduction to the Text, §§ 11-12

6 *ibid.* § 31.

7 *ibid.* §§ 32-33.

8 Published from Baroda, 1926-1964.

9 D.R. Mankad, V. Raghavan, M. Dillon, and others. For details see the bibliography.

10 *Sakuntalā or the Fatal Ring*. Translated from the original Sanskrit and Prakrit, Calcutta, 1759

the first volume of his famous work on the subject<sup>11</sup> deplored that the Nāṭyaśāstra, mentioned and quoted in several old commentaries and other works, had been lost for ever. F. Hall who published in 1865 his edition of the Daśarūpa,<sup>12</sup> a late work on dramaturgy, did not see any MS. of the Nāṭyaśāstra till the printing of his work had greatly advanced. And for the time being he published the relevant chapters of the work<sup>13</sup> as an appendix to his Daśarūpa. Afterwards he undertook to critically edit the MS. of the Nāṭyaśāstra he had acquired; but this venture was subsequently given up.<sup>14</sup> In 1874 W. Heymann, a German scholar, published on the basis of South Indian MSS. discovered up till that date a valuable article on the contents of the Nāṭyaśāstra.<sup>15</sup> The French Sanskritist Paul Regnaud published in 1880 chapter XVII<sup>16</sup>, and in 1884 chapter XV (in part) and the chapter XVI<sup>17</sup> of the Nāṭyaśāstra with translation. This was soon followed by his publication of chapters VI and VII in 1884<sup>18</sup>. And J. Grosset, another French scholar and a pupil of Regnaud, published later (in 1888) its chapter XXVIII, (with a translation)<sup>19</sup> which treated of the general theory of Indian music.

5. But the different chapters of the work and studies on them, which were published up till 1888, though very helpful for the understanding of some aspects of the ancient Indian dramatic works, cannot be said to have thrown any considerable light on the exact

11 Select Specimens of the Theatre of the Hindus (3 Vols), Calcutta, 1826-1827.

12 The Daśarūpa of Dhananjaya (*Bibliotheca Indica*), Calcutta, 1861-1865).

13 Chapters XVIII-XX, XXXIV.

14 Hall began to publish the only incomplete MS. which he procured. Grosset saw some proof-sheets and the copy of the work which was abandoned. See his Introduction, p. iii.

15 Ueber Bharatas Nāṭyaśāstram in Nachrichten von der Königlischen Gesellschaft der Wissenschaften, Göttingen, 1874, pp. 86ff (*Ref. Grosset*, p. 2); *Id.* pp. 2-3.

16 *Annales du Musée Guimet*, Tome I. 1880, pp. 85ff.

17 *Annales du Musée Guimet*, Tome II. 1884, pp. 65ff.

18 *Rhetorique sanscrite*, Paris. 1884.

19 *Contribution à l'étude de la musique hindou*, Lyon 1888.

nature of the ancient Indian plays, especially the manner of their production on the stage. Sylvain Lévi's *Le Théâtre indien* (1890) in which he discussed comprehensively the contribution of his predecessors in the field and added to it greatly by his own researches, made unfortunately no great progress in this specific direction. Though he had access to three more or less complete MSS. of the NS., Lévi does not seem to have made any serious attempt to make a close study of the entire work except its chapters XVII-XX (XVIII-XXII of our text) and XXXIV. The reason for his relative indifference to the contents of the major portion (nearly nine-tenths) of the work seems to be principally the corrupt nature of his MS materials. Like his predecessors, Lévi paid greater attention to the study of the literary form of ancient Indian plays with the difference that he utilized for the first time the relevant chapters of the NS. to check the accuracy of statements of later writers on the subject like Dhanañjaya<sup>20</sup> and Viśva-nātha<sup>21</sup> who professed their dependence on it. But whatever may be the drawback of Lévi's magnificent work, it did an excellent service to the history of ancient Indian drama by focussing the attention of scholars on the great importance of the NS. Almost simultaneously two Sanskritists in India as well as one in the West were planning its publication. In 1894 Pandits Shivadatta and Kashinath Pandurang Parab published from Bombay the original Sanskrit text of the work.<sup>22</sup> This was followed in 1898 by J. Grosset's critical edition<sup>23</sup> of its chapters I-XIV based on all the MSS. available up till that date.

6. Though nearly seventy years passed after the publication of Grosset's incomplete edition of the NS. it still remains one of the best specimens of modern Western scholarship, and though in the light of the new materials available, it is possible now a days to improve upon his reconstruction in a few places, Grosset's work will surely remain for a long time a landmark in the history of the

20 The author of the *Dasarupa*. See note 12 above.

21 The author of the *Sāhityadarpaṇa*.

22 *Kāvyamañā* no. 42. Bombay, 1894.

23 *Traté du Bharata sur le théâtre*. Texte sanscrit. Édition critique. Tome I, Partie I (*Annales de l'Université de Lyon*) Fasc. 40 1898.

study of this important text. It is a pity that this very excellent work remains unfinished. But a fact equally deplorable is that it failed to attract sufficient attention of scholars interested in the subject. Incomplete though it was, it nevertheless contained a good portion of the rules regarding the presentation of plays on the stage, and included valuable data on the origin and nature of ancient Indian drama ; but no one seems to have subjected it to the searching study it deserved. Whoever wrote on ancient Indian plays after Lévi, depended more on his work than on the NS. itself, even when this was available (at least in a substantial part) in a critical edition. It may very legitimately be assumed that the reasons which conspired to render the NS. rather unattractive included among other things, the difficulty of this text which was not yet illuminated by a commentary.

7. Discovery in the first quarter of the present century of the major portion of such a commentary written by the Kashmirian Abhinavagupta<sup>24</sup> seemed to give, however, a new impetus to the study of the work. And it appeared for the time being that the NS. would yield more secrets treasured in the body of its difficult text. But the publication in 1926 of the first volume of the Baroda edition of the work (ch. I-VII)<sup>25</sup> including Abhinava's commentary, disillusioned the expectant scholars. Apart from the question of merit of this commentary and its relation to the available versions of the NS., it suffered from a very faulty transmission of the text. Not only did it contain numerous *lacunae*, but quite a number of its passages were not liable to any definite interpretation due to their vitiated nature. Of this latter condition the learned editor of the commentary says, "the originals are so incorrect that a scholar friend of mine is probably justified in saying that even if Abhinavagupta descended from the Heaven and saw the Mss. he would not easily restore his original reading. It is in fact an impenetrable jungle through which a rough path now has been traced". The textual condition of

24 Dr. S K. De seems to be the first in announcing the existence of a MS. of the commentary and in recommending its publication. See his *Sanskrit Poetics*, Vol. I. pp 120-121.

25 Edited by M Ramakrishna Kavi and published in G.O.S. in 1926.



Abhinava's commentary on the remaining chapters published later<sup>26</sup> is also not appreciably better.

8. But whatever may be the real value of the commentary, the first three volumes of the NS. published from Baroda, which were avowedly to give the text supposed to have been taken by Abhinavagupta as the basis of his work, presented also considerable new and valuable materials in the shape of variant readings collated from numerous MSS. of the text as well as from the commentary. These sometimes throw a new light on the contents of the work. A study of these together with a new and more or less complete text of the NS published from Benares in 1939<sup>27</sup> was justifiably considered a *d-sideratum*. The present work has been the result of such a study, and in it has been given for the first time a complete translation<sup>28</sup> of the NS. based on a text<sup>29</sup> critically reconstructed by the author.

## 2 The Basic Text

9. The text of the NS. as we have seen was not available in a complete critical edition, and Joanny Grosset's text (Paris-Lyon, 1898) does not go beyond the chapter XIV. Hence the translator had to prepare a critical edition of the remaining chapters before taking up the translation.<sup>30</sup> For this he depended principally upon Ramakrishna Kavi's edition (Baroda, 1926-1954) including Abhinavagupta's commentary, as well as the *Nirnayasagar* and the *Chowkhamba* editions (the first, Bombay 1894 and the second, Benares, 1919). As the text of the NS. has been available in two distinct recensions, selection of readings involved some difficulty. After the most careful consideration, the translator has thought it prudent to adopt readings

26 Published between 1936 and 1964 under the editorship of M R. Hari.

27 *Śri Bharatamuni-pranitam Naryasāstram (Kashi Sanskrit Series)* Benares, 1929

28 The first edition of the translation Vol. I (I XXVI) published by the Asiatic Society, Calcutta, 1921 and Vol II (XXVIII-XXVII) in 1961

29 The Vol. II (XXVIII-XXVII) of the text was published by the Asiatic Society in 1956, and the Vol. I (I-XXVII) has been published by the present publishers.

30 See the note above.

from both the recensions, whenever such was felt necessary from the context or for the sake of coherence. But no serious objection may be made against this rather unorthodox procedure, for A. A. Macdonell in his critical text of the *Bṛhaddevatā* (Cambridge, Mass. 1904) has actually worked in this manner, and J. Grosset too in his edition does not give unqualified preference to any recension and confesses that due to conditions peculiar to the NS. his text has 'un caractère largement éclectique' (Introduction, p. xxv); but he further says 'nous n'avons pas l'ambition chimérique de tendre à la reconstitution du Bharata primitif.....(*loc. cit.*)'. This is a too pessimistic view.

### 3. *Difficulties of Translation*

10. If the reconstruction of the text was, for reasons stated above, not an easy affair, its interpretation was also no less difficult. As the two questions are intimately related with each other, it is not possible to say which should come up first. Though it is an admitted principle that the text of a work must be settled before it can be interpreted, yet it is equally true that the text cannot be reconstructed unless one has a sufficient knowledge of its contents; and this is particularly true in case of NS. which has a complicated text-history of its own. Due to this peculiar text-history,<sup>31</sup> the NS. offered difficulties to the commentators of the past as well as to scholars who began to study it in modern times. Hence the present writer thought of taking up at once both the works. This appeared to be the best way of rightly interpreting the text.

### 4. *The Form of the Translation*

11. Though the translation has been made literal as far as possible except that the stock words and phrases introduced to fill up incomplete lines have been mostly ignored, it has been found necessary to add a number of explanatory words [enclosed in rectangular brackets] in order to bring out properly the exact meaning of the condensed Sanskrit original. Technical terms have often been

31 See Introduction to the Text §§ 11-12.

repeated (within curved brackets) in the translation in their basic form, especially where they are explained or defined. In cases where the technical terms could not be literally rendered into English they were treated in two different ways: (a) they were given in romanised form with initial capital letters e.g. Bhāna and Vīthi (XX. 107-108, 112-113), Nyāya (XXII, 17-18) etc. (b) Words given as translation have been adopted with a view to indicating as far as possible the exact significance of the original, e.g. Psychological State (*bhāva*), Sentiment (*rasa*), (VI. 33-34), Discovery (*prāpti*), Persuasion (*siddhi*), Parallelism (*udāharana*) (XVII. 1), Vital Drop (*bindu*), Plot (*vastu*) (XX, 15), Explanatory Devices (*arthopakṣepaka*) etc. Lest these should be taken in their usual English sense they are distinguished by initial capital letters. Constantly occurring optative verbal forms have also been mostly ignored. Such verbs as *kuryāt* and *bhaves* etc. have frequently been rendered by simple 'is' or an equivalent indicative form, and nouns used in singular number for the sake of metre have been silently rendered by those in plural number and *vice versa*, when such was considered necessary from the context.

### 5. Notes to the Translation

12. Notes added to this volume fall generally into two categories. (a) *Explanatory*. These include among other things references to different works on allied subjects and occasional short extracts from the same. Abhinavagupta's commentary naturally occupies a prominent place among such works, and it has sometimes been quoted and often referred to. But this does not mean that the worth of this work should be unduly exaggerated.<sup>32</sup> (b) *Materials for Comparative Study*. A very old text like the NS. not illuminated by anything like a complete and lucid commentary, should naturally be studied in comparison with works treating of similar topics directly or indirectly. Hence such materials have been carefully collated as far as the resources at the author's disposal permitted. But even when supplied with these notes, readers of the translation may have some difficulty in reconstruct-

ing from the work written in a diffuse manner, the picture of the ancient Indian drama in its theatrical as well as literary aspect as it existed in the hoary antiquity. To give them some initial help the theory and practice of the ancient Indian drama have been briefly discussed below together with other relevant matters.

## II. THE ANCIENT INDIAN THEORY OF DRAMA

### 1. *Meaning of Nāṭya*

13. The word "Nāṭya" has often been translated as 'drama' and the plays of ancient India have indeed some points of similarity with those of the Greeks. But on a closer examination of the technique of their production as described in the NŚ. ancient Indian dramas represented by the available specimens, will appear to be considerably different. Unless this important fact is borne in mind any discussion on the subject is liable to create a wrong impression. As early as 1890 Sylvain Lévy (pp. 423-424) noticed that Indian Nāṭya differed from the Greek drama from which the Westerners derived their early conception of the art. On this he says, "Le nāṭaka par sa nature autant que par son nom se rapproche de la danse scénique; le *drama* est l'action même" (*loc. cit.*). But this statement needs ample clarification. For reasons stated above Lévy could not properly utilize in this connection the NŚ. which contains sufficient materials throwing light on the question.

14. The essential nature of the Nāṭya derived from its etymology cannot by any means be called fanciful. For in the *Harivaṃśa*<sup>33</sup> we meet with an expression like *nāṭakam nanṭub* (they danced a play) and the *Karpūramañjarī* (c. 1000 A.C.) has an expression like *sattaam naccidavvam* (a Sattaka is to be danced or acted).<sup>34</sup> The terms like *rūpaka* or *rūpa* (representation) and *preksā* (spectacle), all denoting dramatic works, also characterize ancient Indian dramas and show their difference from the drama of the Greeks who laid emphasis on the plot and not on the spectacle. Of the six parts of the tragedy, the most typical of the Greek dramatic productions, Aristotle puts emphasis on

33 *Viṣṇuparva*, ch. 93, 28.

34 2nd ed. by M. Ghosh p. 80.

the fable or the plot, and considers decoration to be unimportant. On this point the philosopher says:

"Terror and pity may be raised by decoration—the mere spectacle, but they may also arise from the circumstances of the action itself, which is far preferable and shows a superior poet. For the fable should be so constructed that without the assistance of the sight its incidents may excite horror and commiseration in those who hear them only; \* \* \* But to produce this effect by means of the decoration discovers want of art in the poet, who must also be supplied with an expensive apparatus" (II. XIII).<sup>35</sup>

15. But in case of ancient Indian dramas the decoration (i.e. the costumes and make-up) mostly plays an important part. Equally with five other elements, such as gestures and postures (*āṅgika*), words (*vācika*), the representation of the Sattva, it gives the Nāṭya its characteristic from. But in the theatre of the Greeks, it was not the case. In the performance of tragedies, for example, they did not care much for the spectacle, if the declamation was properly made. For Aristotle himself says that, "the power of tragedy is felt without representation and actors" (II. III).<sup>36</sup>

16. Another peculiarity of ancient Indian dramas was their general dependence on dance (*nṛtta*), song (*gīta*), and instrumental music (*vādya*). Though the chorus of the Greek tragedy introduced in it some sort of dance and songs, the function of these elements seems to have been considerably different in the ancient Indian drama. Indian plays were produced through words, gestures, costumes, make-up, songs and dances and the instruments were played during the performance whenever necessary. But these different elements did not play an equal part in all the plays or their different types. According as the emphasis was to be put on words, music, or dance, a play or its individual part partook of the nature of what the moderns would call 'drama', 'opera', 'ballet' or 'dramatic spectacle'.<sup>37</sup> Due to this nature, the ancient Indian drama which connected itself in many

35 Poetics, (*Everyman's Library*) p. 27.

36 *ibid.* p. 17.

37 H H. Wilson, *On the Dramatic System of the Hindus*, Calcutta, 1827. pp. 16, 20.

ways with song, dance and instrumental music, had a literary form which was different from that of the ancient Greeks. But it was not only due to its literary form, but also due to the technique of its production on the stage that the ancient Indian drama received its special character.

## 2. *Four Aspects of Drama*

17. To understand the technique of dramatic production one must have knowledge of the Styles (*vṛtti*) of dramatic production described in the NS. (XXII). These being four in number are as follows: the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Energetic (*ārabhatī*) and the Graceful (*kaiśikī*). The theatrical presentation which is characterized by a preponderating use of speech (in Skt.) and in which male characters are to be employed, is said to be in the Verbal Style (XXII. 25ff.). This is applicable mainly for the evocation of the Pathetic and the Marvellous Sentiments. The presentation which depends for its effect on various gestures and speeches, display of strength as well as acts showing the rise of spirit, is considered to be in the Grand Style (XXII. 38ff.). This is applicable to the Heroic, the Marvellous and the Furious Sentiments. The Style which includes the presentation of a bold person speaking many words, practising deception, falsehood and bragging and of falling down, jumping crossing over, doing deeds of magic and conjuration etc., is called the Energetic one. This is applicable to the Terrible, Odious and the Furious Sentiments (XXII. 55ff). The presentation which is specially interesting on account of charming costumes worn mostly by female characters, and in which many kinds of dancing and singing are included, and the themes acted relate to the practice of love and its enjoyment, is said to constitute the Graceful Style (XXII. 47ff). It is proper to the Erotic and the Comic Sentiments.

18. From a careful examination of the foregoing descriptions one will see that the Styles, excepting the Graceful, are not mutually quite exclusive in their application. On analysing the description of different types of play given in the NS., it will be found that the Nāṭaka, Prakaraṇa, Samavakāra and Ihāmṛga may include all the Styles in their presentation, while Dima, Vyāyoga, Prahasana, Utsṛṣṭ-

kāñka, Bhāṇa and Vithi, only some of these (XX. 88, 96) Hence one may call into question the soundness of the fourfold theoretical division of the Styles of presentation. But logically defective though this division may appear, it helps one greatly to understand the prevailing character of the production of a play as it adopts one or more of the Styles, and gives prominence to one or the other. It is a variation of emphasis on these, which is responsible for giving a play the character of a drama (including a dramatic spectacle), an opera or a ballet. Considered from this standpoint, dramas or dramatic spectacles like Nāṭaka, Prakaraṇa, Samavakāra and Ihāmrga may in their individual Acts, betray the characteristics of an opera or a ballet. The Prahasana, generally an one Act drama, to be presented with attractive costumes and dance, may, however, to some extent, partake of the nature of a ballet. Dima, Vithi, Bhāṇa, Vyāyoga and Uṛṣṭilāñka seem to be dramas devoid of much dance and colourful costumes.

### 3. *The Theory of Imitation*

19. After forming a general idea of Nāṭya, from the various terms used to denote it, one should enquire what ancient Indian theorists exactly meant by the term (Nāṭya) or what they regarded as being the essence of the dramatic art as opposed to the arts of poetry, fiction or painting. To satisfy, our curiosity on this point the NŚ. gives us the following passage which may pass for a definition of Nāṭya. "A mimicry of the exploits of gods, the Asuras, kings as well as of house-holders in this world, is called drama" (I, 120).

20. This description has some semblance with Cicero's view that "drama is a copy of life, a mirror of custom, a reflection of truth". For this statement Cicero probably depends on Aristotle who considered that the art in general consisted of imitation (*mimesis*). But this does not help us very much to ascertain the nature of drama as an example of 'imitation'. For the Greek philosopher nowhere defines this very essentially important term. So when he declares that "epic poetry, tragedy, comedy, dythrambics as also for the most part the music of the flute and of the lyre all these are in the most general view of them imitations",<sup>38</sup> one can at best guess how drama imitates.

There seems to be no such difficulty about understanding the view of ancient Indian theorists. The NS. lays down very elaborate rules as to how drama is to make mimicry of the exploits of men and their divine or semi-divine counterparts. It is due to the rules of representation that an ancient Indian drama has been called by the later theorists 'a poem to be seen' (SD. 270-271). By this term, epic or narrative poetry and fiction etc. are at once distinguished from drama which is preëminently a spectacle, including a mimicry of activities of mortals, gods or demigods. It may now be asked what exactly was meant by the word mimicry (*anukarṣaṇa*) used by Indian theorists. Did this mean a perfect reproduction of the reality? For an answer to this question we are to look into conventions of ancient Indian drama.

#### 4. *The Dramatic Conventions*

21. That ancient Indian theorists turned their attention very early to the problem of dramatic representation, and enquired about the exact place of realism or its absence in connection with the production of a play, is to be seen clearly from their very sensible division of the technical practice into "realistic" (*loka-dharmī*, lit. popular nature) and "conventional" (*nāṭya-dharmī*, lit. theatrical nature)." By the realistic practice, the NS. (XIV. 62-63) means the reproduction of the natural behaviour of men and women as well as the other cases of natural presentation. But from the very elaborate treatment of various conventions regarding the use of dance, songs, gestures and speeches etc. by different characters, it is obvious that the tradition of the ancient Indian theatre recognized very early the simple truth that the real art to deserve the name, is bound to allow to itself a certain degree of artificiality which receives its recognition through many conventions. One very patent example of this conventional practice on the stage, is speeches uttered 'aside' or as soliloquy. The NS. describes (XIV. 64-65) in general the convention as follows:— "If a play contains acts modifying traditional stories, supernatural powers and disregards the practice about the languages, and requires acting with playful use of *Aṅgahāras*, and possesses characteristics of dance, and requires conventional enunciations, and is dependent on divine personalities, it is to be known as conventional (*nāṭya-dharmī*)."



The Zonal division (XIX. 3-10) of the stage also is another instance of this kind. Besides, there are others (XIV. 11-17).

22. A locality might change with the actor walking a few steps over the stage.<sup>39</sup> Any Sanskrit play will furnish numerous examples of this convention. For example, in the first act of the *Śakuntalā*, the king appears at a distance from Kanva's hermitage, but shortly afterwards he enters it simply by taking a few steps over the stage, looking around and saying, "This is the entrance of a hermitage; let me enter it." By this kind of convention, the inside and outside of a house was simultaneously presented.<sup>40</sup> The rule relating to this was as follows. According to the Zonal division, those who entered the stage earlier should be taken as being inside (a house) while those entering later are to be known as remaining outside it. He who enters the stage with the intention of seeing them (i.e. those entering earlier) should report himself after turning to the right. To indicate going to a distant locality one is to walk a good few steps over the stage, and to indicate going to a place near by, a short walk only is needed, while a walk of medium duration would indicate going to a place at a medium distance. But in case a person leaves one country and goes to a distant land, this is to be indicated by closing the Act in which such an event occurs, and mentioning the same thing again in an Explanatory Scene at the beginning of the next Act. Examples of some of these conventional rules occur in the ninth Act of the *Mṛcchakatika* where Śodhanaka appears first as being at the gate of the court of justice, and enters it by making a pantomimic movement, then again he goes out to receive the judge and re-enters the court-room after him by simply walking over the same stage. And when the judge has started work, Śodhanaka again goes out to call for the complainants. This going out consists of actually walking a few steps over the stage.

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39 Due to this kind of convention, scenes of the Sanskrit plays are not clearly separated as they are in a modern drama. This puzzled F. Hall who says: So far as is known, Hindu dramas have always been parted into acts, but never have they had scenes. It is somewhat to be wondered at, that the Hindus, with their inordinate love for subdivision, should have left these un-invented (Introduction to the *Dasārūpa*, p. 28-29)

40 *ibid*

23. The advocates of extreme realism may find fault with these as unnatural, and the accusation cannot be denied; but on a closer examination of circumstances connected with the construction of a play as well as its production on the stage, it will be found that if the spectators are to demand realism very rigidly, then no theatrical performance of any value, may be possible. Indians of ancient times never ran after this kind of absurdity. Critics of ancient Indian drama will do well to remember this and take care to understand the scope and necessity of various conventions relating to the dramatic production, so that they may better appreciate the art of great playwrights like Bhāsa, Kalidāsa, Sūdraka, Bhavabhūti and Viśākhadatta.

### 5. *Time and place in Drama*

24. Ancient Indian playwrights, unlike the majority of Greek tragedians, did never make any attempt to restrict the fictional action to a length of time roughly similar to that taken up by the production of a drama on the stage. In developing plots they had not usually any restriction on the length of time, provided that individual Acts included incidents that could take place in course of a single day, and nothing could be put in there to interrupt the routine duties, such as saying prayers or taking meals (XX. 23); and the lapse of time between two Acts, which might be a month or a year (but never more than a year)<sup>41</sup> was to be indicated by an Introductory Scene (*praveśaka*) preceding the second one (XX. 27-28). Similarly there was almost no restriction about the locality to which individual characters, and gods in their human roles were to be assigned, except that the human characters were always to be placed in India i.e. Bhārata-varṣa (XX. 97).

### 6. *The Unity of Impression*

25. In spite of having no rules restricting the time and place relating to different incidents included in the plot of a drama, the playwright had to be careful about the unity of impression which it was expected to produce. For this purpose the NS seems to have the following devices:

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41. Bhavabhūti disregards this rule in the *Uttara*, in letting many years pass between Acts I and II.

The Seed (*bīja*) of the play as well as its Vital Drop (*bindu*) was always to relate to every Act of the play, and the Hero was sometimes to appear in every Act or to be mentioned there (XX. 15,30)

26. An Act was not to present too many incidents (XX.24) and such subsidiary events as might affect the unity of impression on their being directly presented, were merely to be reported in an Introductory Scene. Besides this, short Explanatory Devices were sometimes put in before an Act, to clarify the events going to occur in it (XXI. 106-111). All these, not only helped the play to guarantee an unity of impression, but also imparted to its plot a rapidity of movement which is essential for any kind of successful dramatic production.

### 7. Criticism of Drama

27. Indians from very early times considered a play to be essentially 'a spectacle' (*prekṣā*) or things to be visualized; hence persons attending the performance of a play were always referred to (XXVII. 48-57) as 'spectators' or 'observers' (*prekṣaka*)<sup>42</sup> and never as audience (*śroṭṛ*), although in it there was always the speech-element. This disposes of the question of judging the value of a drama except in connection with its production on the stage. This importance of the representational aspect of a play has possibly behind it an historical reason. Though in historical times we find written dramas produced on the stage, this was probably not the case in very early times, and the dialogues which constitute an important part of the drama were often improvised on the stage by the actors,<sup>43</sup> and this practice seems to have continued in certain classes of folk-plays till the late medieval times.<sup>44</sup> Hence the drama naturally continued to be looked upon by Indians as spectacles even after great playwright creators like Bhāsa, Kālidāsa, Sūdraka, Bhavabhūti and Viśākhadatta had written their

42 *Prekṣā* occurring in the Nṣ. seems to be the same as Pali, *pekkhā* in the *Brahmajālasutta*, see Lévi, II. p. 54

43 M. Winternitz, Vol. I. pp. 101-102.

44 This was witnessed by the present writer in his early boyhood in the old-type Yātrās of Bengal, which have now disappeared altogether. Śrī-Kṛṣṇa-kīrtana of Early Middle Bengali literature seems to have been the musical frame-work of a Yātrā of this kind

dramas which in spite of their traditional form were literary masterpieces.

28. Now, dramas being essentially things to be visualized, their judgement should properly rest with the people called upon to witness them. This was not only the ancient Indian view, even the modern producers, in spite of their enlisting the service of professional (dramatic) critics, depend actually on the opinion of the common people who attend their presentation of a drama. The judgement of a drama which is to depend on spectators has been clearly explained in the theory of Success discussed in the NŚ. (XXVII). In this connection one must take into account the medley of persons who usually assemble to witness a dramatic performance and what varying tastes and inclinations they might possess. For, this may give us some guidance as to what value should be put to their judgement which appears to have no chance of unity. In laying down the characteristics of a drama the NŚ. has the following: "This (the Nāṭya) teaches duty to those who have no sense of duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bred or unruly, promotes self-restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned. This gives diversion to kings, firmness (of mind) to persons afflicted with sorrow, and (hints of acquiring) wealth to those who are for earning it, and it brings composure to persons agitated in mind. The drama as I have devised, is a mimicry of actions and conducts of the people, which is rich in various emotions and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all" (I. 108-112).

29. There may be an objection against the foregoing passage that no one play can possibly please all the different types of people. But to take this view of a dramatic performance, is to deny its principal character as a social amusement. For, the love of spectacle is inherent in all normal people and this being so, every one will enjoy a play whatever be its theme, unless it is to contain anything which is anti-social in character. The remarks of the author of the NŚ. quoted above on the varied profits the spectators will reap from witnessing a

performance, merely shows in what diverse ways different types of play have their special appeal to the multitudinous spectators. And his very detailed treatment of this point, is for suggesting what various aspects a drama or its performance may have for the spectators. This many-sidedness of an ideal type of drama has been very aptly summed up by Kālidāsa who says, "The drama, is to provide satisfaction in one [place] to people who may differ a great deal as regards their tastes" (Mālavī. 1. 4). It is by way of exemplifying the tastes of such persons of different category that the NŚ. says: "Young people are pleased to see (the presentation of) love, the learned a reference to some (religious or philosophical) doctrine, the seekers after money to the topics of wealth, and the passionless the topics of liberation. Heroic persons are always pleased in the Odious and the Terrible Sentiments, personal combats and battles, and the old people in Puranic legends, and tales of virtue. And common women, children and uncultured persons are always delighted with the Comic Sentiment and remarkable costumes and make-up" (XXV. 59-61).

30. These varying tastes of individual spectators were taken into consideration by the author of the NŚ. when he formulated his theory of Success. Success in dramatic performance was in his opinion of two kinds: divine (*daivikī*) and human (*mānusi*) (XXVII. 2). Of these two, the divine Success seems to be related to the deeper aspects of a play and came from spectators of a superior order i.e. persons possessed of culture and education (XXVII. 16-17) and the human Success related to its superficial aspects and came from the average spectators who were ordinary human beings. It is from these latter, who are liable to give expression to their enjoyment or disapproval in the clearest and most energetic manner, that tumultuous applause and similar other acts proceeded (XXVII. 3, 8-18, 13-14), while spectators of superior order expressed rather calmly their appreciation of the deeper and more subtle aspects of a play (XXVII. 5, 6, 12, 16-17).

#### 8. *The Theory of Sentiments (rasa)*

31. The spectators of a superior order d'd not, however, stop at the popular appreciation of plays. They took the matter quite

seriously, and as was the wont of the Indians of early times, made an attempt to find out the philosophy of it. It was not enough for them that the spectators enjoyed witnessing a successful dramatic performance. They were also curious to find out the process through which it provided enjoyment to them, and discovered what may be called the psychological basis of this enjoyment. Ancient writers on plays already realized the importance of psychology in classifying Heroes and Heroines according to their mental and emotional conditions (XXIV. 210ff; XXXIV. 15ff). This was because without a knowledge of psychology neither the playwrights could build up characters in a play nor could the actors and the actresses represent these on the stage for evoking Sentiments in the spectators. The theory of Sentiments occupy indeed an important position in the history of the ancient Indian literature.<sup>45</sup> But the succinct manner in which it has been formulated in the NS. gave rise to many problems which the later authorities are not all unanimous in solving.<sup>46</sup> However, in the light of their valuable discussions, the theory may be briefly stated as follows:

Men have as many as fortyone Psychological States (*bhāva*, lit. feeling) such as, love, mirth, sorrow, anger, energy, terror, disgust, astonishment, discouragement, (physical) weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety etc. But among them all the first eight only have<sup>47</sup> a durable (*sthāyin*) effect on the human personality, and constitute the bases of Sentiments (*rasa*) while the remaining thirtythree have only a complementary (*vyabhi-cārin* lit. *casual*)<sup>48</sup> effect on it, and it is by strengthening the

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45 The theory of Sentiments (*rasa*) related originally to dramatic performance only, and was applied later to the poetical literature afterwards.

46 See A.B. Keith, *Skt. Drama*, pp 316-319.

47 When one of these becomes a Durable Psychological State, some of the rest may then act as 'Complementary' or 'Transitory' Psychological States (*vyabhi-cāri-bhāva*). See SD. III. 34 gloss Also see below.

48 *Vyabhi-cārin* (*vi-abhi-car-in*) really means 'that which moves particularly (*vi*) towards (*abhi*) something.' It should be translated as 'Complementary' and not as 'Transitory' though it is ultimately such, (The old rendering has been retained through mistake in the present translation. V.S.

effects of the Durable<sup>42</sup> (*sthāyin*) Psychological States that they play their part in the evocation of Sentiments.

32. To understand the theory of Sentiments properly one must remember the distinction between the two groups of Psychological States. Those called Durable affect the human personality so profoundly that the person concerned forget for the time being all other things in or around him. No one can deny that this is the case of the Psychological States of love and sorrow; and according to the theory of Sentiments the same is true in case of other Psychological States as well. Hence each of the eight Durable Psychological States of a person gives him an experience of singular spiritual freedom.<sup>43</sup> This condition, ideal though it might be, does not last very long, and due to various reasons, may have afterwards complications which are far from pleasant. But it is a different matter when a cultivated spectator witnesses the Durable Psychological State of the Hero of a play reproduced on the stage by an able actor. Here the relevant representation of the Durable Psychological State acts as a stimulus in evoking in the spectator a verisimilitude of such a Psychological State, which is then called a Sentiment. The Sentiment being a vicarious experience does not affect him in any other way; and bringing in its wake a spiritual freedom,<sup>44</sup> it may be said to purify his soul. It is probably on a consideration like this that Aristotle spoke of *catharsis* (Gk. *katharsis*)<sup>45</sup> in connection with witnessing a drama of

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Apte justly says that 'the *Vyabhiñchī-bhāvas* act as feeders of the prevailing (i.e. *sthāyin*) sentiment and strengthen it in various ways, whether openly or covertly.' See his Dictionary, *sub voce*.

49 Early writers translated the word (*sthāyin*) as 'Dominant.' But 'Durable' seems to be its real meaning. In some pages of the present work the old rendering has been retained through mistake. Readers are requested to make necessary changes.

50 See the note 51 below.

51 *Viśvāśtha* compares the experience of a Sentiment with the realization of Brahman (*brahmānanda-anubodha*). See SD, III, 36.

52 So far as the present writer's knowledge goes, Aristotle's *katharsis* has not yet been satisfactorily explained. See Allardyce Nicoll, *The Theory of Drama*, London, 1937, pp. 119, 122-124; and also Lascelles Abercrombie, *Principles of Literary Criticism* in 'An Outline of Modern Knowledge,' London, 1932, pp. 887-889.

tragic contents which are not dissimilar to the Pathetic, the Odious and the Terrible Sentiments.

33. For appreciating the theory of Sentiments, it is also necessary to remember that the Psychological States, Durable as well as Complementary,<sup>53</sup> relate primarily to characters in a play, generally a Hero or a Heroine. The process through which his or her Durable Psychological States grow should receive our attention next. To illustrate this, let us take the case of the Pathetic Sentiment. It is the Durable Psychological State of sorrow that can evoke it. How does this State grow? It grows from an affliction under a curse, separation from dear ones, loss of wealth, someone's death, captivity or similar other misfortune. Now all such things are called *viśbhāvas* (lit. causes of *bhāvas*) or Determinants.<sup>54</sup> But this is not enough for our appreciation of the Durable Psychological States. For the spectators must witness this reproduced on the stage. This means that the effects of all these *viśbhāvas* or Determinants upon the Hero or the Heroine should be made manifest through acting. As a natural consequence of the *viśbhāvas* or Determinants the characters concerned would shed tears, lament, change their colour or show drooping limbs etc. And these being the effect of the Durable Psychological States (*bhāvas*) are called *anubhāvas* (sequel to *bhāvas*) or Consequents.

34. The Complementary Psychological States (*vyābhicārī-bhāva*)<sup>55</sup> are so called because they come along with the Durable Psychological States, and strengthen the latter. For example, in case of the Pathetic Sentiment which arises from not having the desired union with the beloved one or from being separated from him, there occur the following Complementary Psychological States: indifference, languor, anxiety, yearning, excitement, delusion, fainting, sadness, dejection, illness etc. As these disappear after strengthening the Durable Psychological States they are called Complementary. But

53 See the note 48 above.

54 *Viśbhāva* really means that which distinctly (or) causes a Psychological State (*bhāva*) and as such the current rendering seems to be inaccurate. Though the old rendering has been retained in the translation the readers are requested to take the word in the sense suggested.

55 See the note 48 above.



Durable Psychological States do not disappear like this and may indeed encumber the memory for a long time, if not for life. This relative strength makes them the vehicle of Sentiments (*rasa*).

35. The place of the Sāttvika States (*bhāvas*) in the theory of Sentiments is not all clear from the NS. One later authority simply ignores these while giving his definition of *rasa* (Sentiment), it seems with much justification.<sup>56</sup> In ultimate analysis these are nothing but the *anubhāvas* or Consequents.

36. In spite of the learned theory of Sentiments formulated in the NS, the dramatic criticism never became in ancient India a preserve of the scholastic critics. The specialists in dramatic production never forgot that this was basically a social amusement and as such depended a great deal for its success on the average spectators. In the NS, it has been said clearly more than once that the ultimate court of appeal concerning the dramatic practice was the public (XX, 125-126). Hence any theory or a fixed set of rules, be it of the Nāṭyaveda or the NS, was at no time considered enough for regulating the criticism of a performance. This seems to be the reason why special Assessors appointed to judge the different kinds of actions occurring in a play (XXVII, 63-69) decided in coöperation with the select spectators, who among the contestants deserved to be rewarded.

### III. THE LITERARY STRUCTURE OF DRAMA

#### 1. *Two Major Types of Play*<sup>57</sup>

37. Though the Indians unlike the Greeks paid no exclusive attention to the fable or the plot, they were fully conscious of its actual importance; and began very early to study the process through which different plots assumed the form of plays presentable on the stage. After a study of available plays they generalized on their essential characteristics and formulated certain rules of their construction, not only for the guidance of future playwrights and stage-managers but also helping the right understanding of drama. It was indeed true that the ultimate court of appeal in case of judging a performance

<sup>56</sup> See SD III, 34 gloss

<sup>57</sup> The NS ignores the Uparūpakas. For them see SD, NL, and BhP.

was the spectators. But a set of rules crystalizing the accepted traditions and technique were nonetheless necessary. For a creative artist, be he a *littérateur*, a painter or a musician, cannot properly fulfil his functions unless he keeps sufficiently close to the traditions and technique followed by his predecessors. Though he might be a genius, he would scarcely succeed, if he should scatter all these to four winds. It is for this reason that the scholars of ancient India directed very early their attention to the literary structure of plays. The first thing they did in this regard was to classify the very numerous plays which were already in existence by this time. Unlike the threefold division of the Greeks based on a consideration of the sentiment involved, such as tragic, comic and an admixture of the both, the Indian classification depended on the subject-matter as well as technique of construction and presentation. To understand their point of view easily, it would be convenient to divide the ancient Indian plays into two groups according to their relative complexity.

38. Of the ten kinds of play, the Nāṭaka and the Prakaraṇa being more complex than the rest, belong to the *major types*. Anyone knowing sufficiently about their nature and construction, will have little difficulty in studying the remaining eight classes of play, which constitute the *minor types*. Of the two of the *major types* of play, it will be convenient to take up first Nāṭaka which is more important than Prakaraṇa.

#### (a) *Subject-matter and division into Acts.*

39. Nāṭaka is a play having for its subject-matter a well-known story, and for its Hero a celebrated person of exalted nature. It describes the character of a person descending from a royal seer, the divine protection for him, and his many superhuman powers and exploits, such as success in different undertakings and amorous pastimes; and this play should have an appropriate number of Acts (XX. 10-12). As exploits of the Hero of a Nāṭaka have been restricted to his success in different undertakings including love-matters, it is a sort of 'comedy,' and as such it can never permit the representation of the Hero's defeat, flight or capture by the enemy or a treaty with him under compulsion. Such a representation would negative the subject

of the play which is the triumph or the prosperity of the Hero. But all these except his (the Hero's) death, could be reported in an Introductory Scene which may come before an Act. The presentation of the Hero's death was for obvious reasons impossible in a comedy.

40 The first thing that attracts the attention of a reader on opening a Nāṭaka, is its Prologue (*sthapanā* or *prastavanā*). But according to the NŚ, this was a part of the Preliminaries (*pūrvavāṅga*) and was outside the scope of the play proper (V. 171). That famous playwrights like Bhāsa, Kalidāsa and others wrote it themselves and made it the formal beginning of their dramas, seems to show that they made in this matter an innovation which as great creative geniuses they were fully entitled to.

41. But unlike Greek plays ancient Indian Nāṭakas are divided into Acts the number of which must not be less than five or more than ten (XX. 57). These Acts, however, are not a set of clearly divided scenes as they are in modern western compositions of this category. An Act of the ancient Indian drama consists of a series of more or less loosely connected scenes<sup>58</sup> which due to its peculiar technique could not be separated in writing from one another. These, however, will constitute Acts when taken along with the Explanatory Devices related to them. The Act has three following characteristics:

1. Only the royal Hero, his queen, minister, and similar other important personages are to be made prominent in it and not any minor character (XX. 18). This rule evidently follows from the leading position or importance of such characters.

ii. It is to include only those incidents which could take place in course of a single day (XX. 23). If it so happens that all the incidents occurring within a single day cannot be accommodated in an Act, the surplus events are to be reported in a clearly separated part of it called the Introductory Scene (*praveśika*) where minor characters only can take part (XX. 27, 30). The same should be the method of reporting events that are to be shown as having occurred in an interval between two Acts (XX. 31). Evidently these latter should be of secondary importance for the action of play. But according to

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58 See para 22 above

the NS. these should not cover more than a year (XX. 28) This allowance of a rather long period of time for dispensable events occurring between two Acts of a Nāṭaka was the means by which ancient Indian playwrights imparted speed to the action of the play and compressed the entire plot distributed through many events over days, months and years within its narrow frame-work suitable for representation within a few hours.

iii. An Act should not include the representation of events relating to feats of excessive anger, favour and gift, pronouncing a curse, running away, marriage, a miracle, a battle, loss of kingdom, death and the siege of a city and the like (XX. 20, 21). The purpose of this prohibition was probably that, when elaborately presented in an Act, these might divert much of the spectator's interest from the line of the principal Sentiment which the play was to evoke and might thereby interfere with the unity of impression which was expected from it.

### (b) Explanatory Devices

42. The five Explanatory Devices (*arthopakṣepaka*) were adopted by playwrights for clarifying the obscurities that were liable to occur due to their extreme condensation of the subject-matter.

1. An Introductory Scene is the most important among them. It has been shown before how ancient Indian playwrights divided the entire action of a Nāṭaka into two sets of events of which the one was more important than the other, and how they represented in its Acts the important set, whereas the less important ones were reported, whenever necessary, in Introductory Scenes. The other Explanatory Devices are as follows: An Intimating Speech (*cūlikā*), a Supporting Scene (*viṣkambhaka*), a Transitional Scene (*ankāvatāra*) and an Anticipatory Scene (*ankamukha*).

ii. An Intimating Speech. When some points (in the play) are explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (XXI. 108).

iii. A Supporting Scene. The Supporting Scene related originally to the Opening Segment only of a Nāṭaka. Later it served sometimes the purpose of an Introductory scene. It is meant for

describing some incident or occurrence that is to come immediately after (XXI. 106-107).

iv. A Transitional Scene. When a scene which occurs between two Acts or is a continuation of an Act and is included in it, relates to the purpose of the Seed of the play, it is called the Transitional Scene (XXI. 112).

v. An Anticipatory Scene. When the detached beginning of an Act is summarised by a male or a female character, it is called the Anticipatory Scene (XXI. 112).

### (c). *The Plot and its Development*

43. The Plot or the subject-matter (*vastu*) of Nāṭaka may be twofold: "The principal" (*ādhikārika*) and the "incidental" (*prāsāngika*). The meaning of the principal plot is obvious from its name, and an incidental plot is that in which the characters acting in their own interest, incidentally further the purpose of the Hero of the principal plot (XXI. 2-5). The exertion of the Hero for the object to be attained, is to be represented through the following five stages (XXI. 8) ; Beginning (*ārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti sambhava*), Certainty of Attainment (*niyatāpti*) and Attainment of the Result (*phalaprāpti*). Besides these aspects of the action and the plot of a Nāṭaka, the elaboration of the latter has been viewed as depending on its division into the five Segments (*sandhi*) which are as follows: Opening (*mukha*), Progression (*pratimukha*), Development (*garbha*), Pause (*vamarśa*) and Conclusion (*nirvāṇa*). These, however, do not necessarily coincide with five Acts ; and a Segment may well include more Acts than one. And the plot has been further analysed and described to give detailed hints as to how the playwright was to develop an interesting play imparting to it all possible literary and dramatic qualities. The Segments have also been analysed again with a similar purpose.

Kālidāsa's *Sakuntalā* and Bhāsa's *Svapna-vāsavadattā* are well-known examples of Nāṭaka.

44. *Prakarana*. The second species of ancient Indian play, is a *Prakarana* which resembles a Nāṭaka in all respects except that "it takes a rather less elevated range". Its Plot is to be original and

drawn from real life and the most appropriate theme is love. The Hero may be a Brahmin, merchant, minister, priest, an officer of the king or the leader of an army (XX. 49-51). Female characters in it include a courtesan or depraved woman of good family (XX. 53).<sup>59</sup> But the courtesan should not meet the Hero when he is in the company of a lady or gentlemen of high family, and if the courtesans and respectable ladies must meet on any account, the former are to keep their language and manners undistorted (XX. 55-56). From these and other features, the Prakarana has been called a bourgeois comedy or comedy of manners of the rank below royalty. Sūdraka's *Mṛcchakatika* and Bhavabhūti's *Malatīmādhava* are well-known examples of the Prakarana.

## 2. *Eight Minor Types of Play*

45. *Samavakāra*. *Samavakāra* is the dramatic representation of some mythological story which relates to gods and some well-known Asura, who must be its Hero. It should consist of three Acts which are to take for their performance eighteen *Nāḍikās* (seven hours and twelve minutes).<sup>60</sup> Of these the first Act is to take twelve and the second four, and the third two *Nāḍikās* only. The subject matter of *Samavakāra* should present deception, excitement or love, and the number of characters allowed in it are twelve. And besides this, metres used in it should be of the complex kind (XX. 63-76).

No old specimen of this type of drama has reached us. From the description given in the NŚ, it seems that *Samavakāra* was not a fully developed drama, but only a dramatic spectacle based on a mythological story. It naturally receded into back-ground with the advent of full-fledged literary dramas, like those of Bhāsa and Kālidāsa.

46. *Ihāmṛga*. *Ihāmṛga* is a play of four Acts in which divine males are implicated in a fight over divine females. It should be a

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59 As Wilson did not know this he said: "We may, however, observe to the honour of the Hindu drama that the *parakṛyā* or she who is the wife of another is never to be made the object of dramatic intrigue, a position which could sadly have cooled the imagination and curbed the wit of Dryden and Congreve." See *Select Specimens of Hindu Theatre*, Vol. I p. xiv.

60 See Wilson, *On the Dramatic System of the Hindus*, p. 16.

play with well-ordered construction in which the plot of love is to be based on causing of discord among females, carrying them off and oppressing (the enemies), and when persons intent on killing are on the point of starting a fight, the impending battles should be avoided by some stratagem (XX. 78-82). No old specimen of this type of play has been found. From the description given in the NŚ. it seems that *Īhāmṛga* was a play of intrigue, in which gods and goddesses only were involved.

47. *Ḍima*. *Ḍima* is a play with a well-constructed plot and its Hero should be well-known and of the exalted type. It is to contain all the Sentiments except the Comic and the Erotic, and should consist of four Acts only. Incidents depicted in it are mostly earthquake, fall of meteors, eclipses, battle, personal combat, challenge and angry conflict. It should abound in deceit, jugglery and energetic activity of many kinds. The sixteen characters which it must contain are to include different types, such as gods, Nāgas, Rāṣasas Yaksas and Piśācas (XX. 84-88). No old or new example of this type of play has reached us. It seems that like *Samavakāta* this was a dramatic spectacle rather than a fullfledged drama. With the advent of literary plays of a more developed kind, it has become extinct.

48. *Vyāyoga*. *Vyāyoga* was a play with a well-known Hero and a small number of female characters. The events related in it were to be of one day's duration. It was to have one Act only and to include battles, personal combat, challenge and angry conflict (XX. 90-92). Bhāsa's *Madhyama-vyāyoga* is a solitary old specimen of this type of play.

49. *Utsṛṣṭikāṅka*. *Utsṛṣṭikāṅka* or *Aṅka* is an one-act play with a wellknown plot, and it includes only human characters. It should abound in the Pathetic Sentiment and is to treat of women's lamentations and despondent utterances when battle and violent fighting have ceased, and its plot should relate to the downfall of one of the contending characters (XX. 94-100). Bhāsa's *Urubhaṅga* seems to be its solitary specimen. This type of play may be regarded as a kind of one-act tragedy.

50. *Prabhasana*. *Prabhasana* is a farce or a play in which the Comic Sentiment predominates, and it too is to consist mostly of one

Act only. The object of laughter was furnished in this, mainly by the improper conduct of various sectarian teachers as well as courtizans and Dhūrta or gallant crooks (XX 102-106). The *Mattavilāsa* and the *Bhagavadajjukīya* are fairly old specimens of this type of play.

51. *Bhāṇa*. *Bhāṇa* is an one—Act play with a single character who speaks after repeating words of persons who remain invisible, throughout. This play in monologue relates to one's own and other's adventures. It should always include many movements which are to be acted by a Dhūrta (or gallant crook) or a *Vita* (XX, 108-110) The *Bhāṇas* included in the collection published under the title the *Caturbhāṇī*<sup>61</sup> seem to be very old specimens of this type of play.

52. *Vithi*. *Vithi* should be acted by one or two persons. It may contain any of the three kinds of characters superior, middling and inferior (XX, 112-113) It seems to be a kind of a very short one-Act play. But one cannot be sure about this, for no specimen of this type of play has come down to us.

### 3. *The Characterization in a Play*

53. As it is admitted that a drama is not actually such till it is produced on the stage, the most important thing after the organization of the plot is building up the characters. The relative importance of the plot and the characterization may be best understood if we compare the art of drama with that of painting, and the drama being primarily a spectacle, the similarity between the two is quite natural. Hence it will not be wrong to say that the plot is comparable to the lines and the characterization to the colours. It is on a consideration like this that one will easily appreciate the discussion on the types of characters in the *NS*. (XXXIV). First of all, the characters have been broadly divided into three types according to their human qualities as superior, middling and inferior (XXXIV, 2-3). Then the three types among the males have been described (XXXIV, 3-9); this is followed by the description of the three corresponding types among the females (XXXIV, 9-14). Women being biologically different, the principle of

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61 See the ed. of the work with a Hindi translation by Dr. Mouchard and Dr. V. S. Agrawal, Bombay, 1960.



classification in their case has been a little different. But the treatment of characters does not stop there. A more practical classification according to their relative importance in the drama is then taken up. First come the Hero and the Heroine who are the leading characters. Naturally their entourage also have a share in the discussion (XXXIV 17ff.). A more or less elaborate description of these, which follow, made it easy for the playwrights to build up the characters by putting in their mouth appropriate words which the changing dramatic situations demanded. These words constituted an essential part of the Verbal Representation (*vācīkā-bhinaya*). And pursuing the method described, the playwright as well as the actors could express properly all possible nuances of feelings as well as meanings, for calling up the Psychological States which are to evoke the Sentiments.

#### 4 Diction of a Play

54. When the playwright has organized his plot and conceived the characters, he is to give proper forms to the language to be put in their mouth. Here he faces a difficult test of his abilities. As in the case of other types of literature, this language cannot be words as they are spoken in everyday life. Moreover the time being limited the speeches should be as brief as possible, and in some cases, not only to break the monotony but also to heighten the charm otherwise, metrical passages should be introduced. Besides, there should be adopted other means to get the maximum benefit from the speeches for furthering the representation of the character.

55. *Use of Metre.* One of the first things to receive the attention of ancient Indian writers on dramaturgy was the importance of verse in a dramatic dialogue. They discouraged long and frequent prose passages on the ground that these might prove tiresome to spectators (XX. 34). After giving a permanent place to verse in drama ancient Indian theorists utilized their detailed knowledge of the structure of metres which varied in caesura as well as the number and sequence of syllables in a *pāda* or foot (XV. 38ff, XIV. 186), for heightening the effect of the words used, by putting them in appropriate metres. In this respect they framed definite rules as to the

suitability of particular metres to different Sentiments. For example, the description of any act of boldness in connexion with the Heroic and the Furious Sentiments is to be given in the Āryā metre, and compositions meant to express the Erotic Sentiment should be in gentle metres such as Mālinī and Śīdharā (Mandākrāntā), and the metres of the Śakharī and the Atidhṛti types were considered suitable for the Pathetic Sentiment (XVII, 110-112). In this regard ancient Indian theorists, and for that matter, ancient Indian playwrights anticipated the great Shakespeare who in his immortal plays made "all sorts of experiments in metre."

56. *Euphony*. After considering the use of metres the author of the NŚ. pays attention to euphony and says, "The uneven and even metres which have been described before should be used in composition with agreeable and soft sounds according to the meaning intended. "The playwright should make efforts to use in his composition sweet and agreeable words which can be recited by women. A play abounding in agreeable sound and sense, and containing no obscure or difficult words unintelligible to the country people, having a good construction, fit to be interpreted with dances, developing Sentiments.....becomes fit for representation to spectators" (XXII, 119-122)

57. *Suggestive or Significant names*. Another important aspect of the diction was the suggestive or significant names for different characters in a play. It has been said of Gustave Flaubert that he took quite a long time to find out a suitable name for the prospective hero and heroine of his novels, and this may appear to be fastidious enough. But on discovering that Indian theorists two milleniums ago laid down rules about giving names to the created characters (XIV, 30-36), we come to appreciate and admire the genius of the great French writer.

58. *Variety of Languages or Dialects*. The use of Sanskrit along with different dialects of Prakrit (XVIII, 36-61) must be ascribed to circumstances in the midst of which the ancient Indian drama grew up. The dramas reflect the linguistic condition of the society in which the early writers of plays lived. As the speech is one of the essential features of a person's character and social standing, it may

profitably be retained unaltered from the normal. Even in a modern drama, dialects are very often used though with a very limited purpose.

#### IV. THE ANCIENT INDIAN DRAMA IN PRACTICE

##### 1. *Occassons for Dramatic Performance*

59. The Indian drama like similar other forms of ancient art and poetry seems to have been of religious origin, and it developed probably out of dances and songs in honour of a deity like Śiva who in later times came to be styled the great dancer-actor (*nataraja*). As time passed, the dance with songs gradually assumed the form of regular dramatic spectacles, and the range of subjects treated was extended beyond the legends connected with the exploits of a particular deity. It is just possible that this development of the religious aspect came in course of time to be partially arrested and plays began to be composed more with a purely secular character. This change considerably loosened its original connexion with popular deities. Possibly due to this the ancient Indian drama in the historic period of its career, is found to be acted sometimes for moral edification as in the case of the Buddhist plays, sometimes for the aesthetic enjoyment of the élite as in the case of Kalidāsa's works, and sometimes in honour of a deity as in case of one of Bhavabhūti's plays. In spite of its various uses, the ancient Indian drama unlike its modern counterparts did possibly never become an ordinary amusement of everyday life. It was mostly on special occasions like a religious festival, a marriage ceremony, a king's coronation, or a friend's visit that dramatic performances were held (IV. 269 ; AD 12 14). But among all these occasions religious festivals were the most common for the performance of a drama. It was natural that on such occasions the drama was a popular entertainment as well the public being then in a holiday mood.

60. Another fact about the dramatic performances of ancient India was that these were sometimes held in the form of contests (XXVII 21-22, 71, 77-79). Different groups of actors vied with one another for winning people's appreciation, and reward for their skill in the art. This, however, does not seem to have been a regular

feature of the ancient Indian drama as was the case with that of the Greeks ; and theatrical troupes gave performance also for money without any spirit of rivalry towards others, and were paid by the rich people or the different guilds.

## 2. *Time of Performance*

61. Except in the midnight or at noon or at the time of the morning and evening prayers, the ancient Indian drama could be performed almost at any part of the day or of the night. But this does not mean that any play could be produced at any allowable time during the twenty-four hours. Though at the command of the king or the patron, the director of a theatrical party could overlook strict rules in this regard, the time of performance was to be regulated according to the nature of the subject-matter of an individual play. For example, a play based on a tale of virtue was to be performed in the forenoon, a performance which was rich in instrumental music, and told a story of strength and energy, was to be held in the afternoon, and a play which related to the Graceful Style, the Erotic Sentiment, and required vocal and instrumental music for its production, was to be performed in the evening, but in case of plays which related to the magnanimity of the Hero and contained mostly the Pathetic Sentiment, performance was to be held in the morning (ĀVil. 88-99).

62. Though in modern times dramatic performance is mostly held in the evening, ancient Indian rules regarding the assignment of a play of a particular type to a particular part of the day or of the night, need not be considered queer in any way. On the other hand, they appear very much to have been based on a proper understanding of the effect of time on the ever-changeable nature of human personality.<sup>62</sup> Even if a play based on a tale of virtue or of vice, when properly presented on the stage, might be appreciated at any time, it

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62 That the Ragas and Rāginis of Indian music of later times were assigned to clearly marked parts of day and night, seems to betray an influence of the very early tradition of restricting the performance of different kinds of play to different times (This note has been added at the suggestion of our friend Sri Chinmohan Sehanavis, M.A.)

had better chance of impressing the spectator in the forenoon or in the morning, when after the night's sleep and rest, he could be the most receptive in regard to these Sentiments. That a play including a story of energy and strength can better be assigned to the afternoon is to be explained on the assumption that on taking rest after meals at the completion the morning's activities, one becomes psychologically more susceptible to appreciation of stories of strength and energy, presented on the stage. In a similar manner, a play with love as its principal theme (i.e. with the Erotic Sentiment) may be presented on the stage with more effect in the evening, when after the day's work, one may naturally be in a mood to enjoy the company of his dear woman, be she his wife or the hetæra.

### 3. *The Playhouse or the Theatre*

63. The NS. describes various types of playhouse, and their different parts have been mentioned to some extent in detail. But in the absence of evidence the like of which has been copiously available in case of the Greek theatre, it cannot be said how far the ancient Indian plays were performed in specially constructed theatres. It may be possible that only kings and very wealthy people owned playhouses constructed according to the NS. while dramatic spectacles meant for the common people were held in the open halls called the Nāt-mandir (Nātya-mandira) in front of temples, or in a temporarily devised theatre under the cover of a canopy, as in the case of the modern Bengali Yātrās which seem to have unmistakable resemblance and connexion with the ancient Indian Nātya described in the NS. One remarkable feature of the playhouses described there is that they are of a very moderate size, the largest among them (meant for mortals) being only thirtytwo yards long and sixteen yards broad, capable of accommodating about four hundred (400) spectators. This is in sharp contrast with the Athenian theatre which sometimes held as many as fifteen thousand (15,000) people.

64. The comparative smallness of the ancient Indian theatre was a necessary consequence of the peculiar technique of the dramatic production. For in a large playhouse the spectators could not all have heard the delicate points on which depended in no small measure

success of a performance. The inordinately large Athenian theatre was not much handicapped in this respect, for the Greek drama depended on a considerably different technique.

65. The NS. describes three main types of playhouse; oblong (*vikṛsta*), square (*caturāśra*) and triangular (*tryaśra*). These again might be large, medium or small, with their length respectively as one hundred and eight, sixtyfour, and thirtytwo cubits. This gives altogether nine different varieties of theatres, viz. (i) the large oblong, (ii) the large square, (iii) the large triangular, (iv) the medium oblong, (v) the medium square (vi) the medium triangular, (vii) the small oblong, (viii) the small square and (ix) the small triangular. These nine types can also be measured in terms of *dandas* instead of that of cubits. This will give us eighteen different dimensions of playhouse. But NS. is silent about the use of the playhouse measured in terms of *dandas*, and the playhouse of the largest types measuring 108 cubits in length have been prohibited by the NS. for the mortals. And it has been mentioned before that a playhouse more in area than thirty-two yards in length by sixteen yards in breadth, has been prescribed for them. This should be divided into three parts: (i) the tiring room (*nepathya*) (ii) the stage (*rangapīṭha* or *rangaśīrṣa*) and (iii) the auditorium (*rangamandala*). Of these the tiring room would be at one end of the theatre and would measure sixteen yards by four yards. On the two sides of the stage there should be two *Mattavāraṇīs*, each occupying an area of four yards by four yards and having four pillars. Thus the area to be occupied by the seats of spectators would be twentyfour yards by sixteen yards.

66. The tiring room (*nepathya*) was the place in which the actors and the actresses put on the costumes suited to the different roles, and from this place, the tumults, divine voices (*daiva-vāṇī*) and similar other acts proceeded. This part of the theatre was separated from the stage by two screens over its two doors. Between these two doors the members of the orchestra (*kutapa*) were to sit and the direction facing them was to be considered conventionally the east.

#### 4. Representation

67. To understand the technique of representation of the ancient Indian drama one must remember that it avoided stark realism and

gave utmost scope to imagination and fancy. The one unmistakable evidence of this is the total absence of any painted scenery from the stage. This is but a negative side of it. If the Indians avoided bringing in any kind of artificial scenery, they made positive efforts in communicating the meaning of the drama and evoking the Sentiment (*rasa*) in the spectators through suggestive use of colours in the costume and make-up of the actors, and rhythmic movements of many kinds which have been summed up in their theory of four representation (*abhinaya*) such as *āṅgika*, *vācika*, *ābhārya*, and *sāttvika* (VI. 23).

### (a) *Physical Representation*

68. Among these, the *āṅgika* should be discussed first. This consists of the use of various gestures and postures of which the NŚ. gives elaborate descriptions. Different limbs have been named and their manifold gestures and movements described, with various significance attached to each one of them (VIII-XII). For example, the head has thirteen different gestures which are as follows:

*Ākampita*: Moving the head slowly up and down.

*Kampita*: When the movements in the *Ākampita* head are quick and copious. (Uses): The *Ākampita* head is to be applied in giving a hint, teaching, questioning, addressing in an ordinary way (lit. naturally), and giving an order.

The *Kampita* head is applicable (lit. desired) in anger, argument, understanding, asserting, threatening, sickness and intolerance.

*Dhuta* and *Vidhuta*: A slow movement of the head is called the *Dhuta*, and when this movement is quick it is called *Vidhuta*. (Uses): The *Dhuta* head is applicable in unwillingness, sadness, astonishment, confidence, looking side ways, emptiness and forbidding (any one).

The *Vidhuta* head is applied in an attack of cold, terror, panic, fever and the first stage of drinking (i e. intoxication).

*Parivāhita* and *Udvāhita*: when the head is alternately turned to two sides it is called the *Parivāhita*, and when it is once turned upwards it is known as the *Udvāhita*. (Uses): The *Parivāhita* head is applicable in demonstration, surprise, joy, (effort of) remembering, intolerance, cogitation, concealment and (amorous) sporting.

The Udvāhita head is to be applied in representing pride, showing height, looking high up, self-esteem and the like.

Avadhuta: When the head is once turned down it is called the Avadhuta. (Uses): it is to be applied in (communicating) a message, invoking a deity, conversation and beckoning (one to come near).

Añcita: When the neck is slightly bent on the side the Añcita head is the result. (Uses): It is applicable in sickness, swoon, intoxication, anxiety and sorrow.

Nihāñcita: when two shoulders are raised up with the neck bent on the side the Nihāñcita head is produced. (Uses): It is to be used by women in pride, Amorousness (*vilāsa*), Light-heartedness (*lalita*), Affected Indifference (*bibhoka*), Hysterical Mood (*kilakiñcita*), Silent Expression of Affection (*moṣṭāyita*), Pretended Anger (*kutṣamita*),<sup>63</sup> Paralysis (*stambha*) and Jealous Anger (*māna*).

Parāvṛtta: when the face is turned round, the Parāvṛtta head is the result. (Uses): It is to be used in turning away the face, and looking back and the like.

Utkṣipta: when the face is raised up the Utkṣipta head is the result. (Uses): It is used indicating lofty objects, and application of divine weapons.

Adhogata: The head with the face looking downwards is called the Adhogata. (Uses): It is used in shame, bowing (in salutation) and sorrow.

Parilolita. when the head is moving on all sides, it is called Parilolita. (Uses): It is used in fainting, sickness, power of intoxication, possession by an evil spirit, drowsiness and the like.

69. The eyes are similarly to have different kinds of glance according to the Psychological States (*bhāva*) and Sentiments (*rasa*) they are to express. Eyeballs too are liable to similar changes to create impressions of different feelings and emotions, and so are eyebrows, the nose, cheeks, the chin, and the neck. Hands, however, are the most important limbs in the making of gestures. Gestures and movements of hands fall into three classes, viz. single (*asamyuta*), combined (*samyuta*) and dance-hands (*nytta-basta*). Single-hand gestures

63 For the definition of these terms see XXIV. 15, 18-22.



and movements relate to one hand only, while combined hands to both the hands. The following are examples of the three kinds of hand-gestures:—*Patāka* (single hand): The fingers extended and close to one another and the thumb bent. *Añjali* (combined hand): Putting together of the two *Patāka* hands is called the *Añjali*. *Caturasra* (dance-hand): The *Kaṭakāmukha* hands held forward eight *Angulis* apart [from each other] on one's breast, shoulders and elbows on the same level. Besides these gestures, hands have varied movements which are characterized by the following acts: drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating (IX. 161-163).

70. From the foregoing discussion about the gestures it is apparent that their uses fall into two different categories, viz. realistic and conventional. Of these two types, the gestures used conventionally far outnumber those of the other kind. But this should not appear strange. For ancient Indian dramatists and theatrical producers were fully conscious of the limited scope of realism in arts of various kinds, and hence they conceived action as something very closely allied to dance. This demanded that while moving on the stage with or without uttering any word, the actors should gesticulate rhythmically, to impart grace and decorative effect to their figures. For this very purpose another set of gestures called *Dance-hands* (*ṇṛtta-basta*) are also to be used. As their name implies these hands were exclusively to be used in dance, but for reasons mentioned above they were sometimes utilized at the time of declamation or recitation. Lower parts of the body down to the feet are also to be similarly used. Among these, feet are the most important. On them depend different movements of the entire body as well as various standing postures. Movements of feet are of three kind, viz. ordinary gait, *Cārī* and *Maṇḍala*. Of these, the *Cārī* is a simple movement of the feet (XI.) while *Maṇḍala*, is a series of such movements considered together (XII.). During the stage-fighting the two combatants are to move with *Cārīs* and *Maṇḍalas* in accompaniment with suitable music. And the gait is very valuable for the representation of different roles.

In this matter too, convention plays a very considerable part. The NŚ. lays down elaborate rules about the width of footsteps and the tempo of the gait for different characters according to their social position, age, sex, health and feeling as well as the peculiar environments in which they might be placed (XIII. 1-157).

(b) *Music accompanying the foot-movement*

71. The rational attitude of the ancient Indians to convention in producing plays has already been noticed. This was nowhere better illustrated than in the movement of different characters on the stage, especially their entrance and exit.<sup>64</sup> For they must not only come and go by measured steps, but their movements were to be accompanied by suitable music, instrumental as well as vocal. Instruments played were drums, flutes and the stringed ones.<sup>65</sup> And about the playing of drums of different kind, there were a set of definite rules. The same was the case with the songs called *Dhruvās*<sup>66</sup> which were to be sung at the time. One large chapter (XXXII) gives very detailed instructions about the performance of these songs. They are comparable to the background music of the modern film-plays. But unlike their modern counterparts, they were performed on the stage in full view of the spectators. Though this may appear as bizarre, ancient Indian experts had a different notion in this regard.

72. Once it was admitted that the play was only an imitation of the reality and not the reality itself, they made the maximum use of this liberty to add to the suggestive function of music in furthering the main object of the play, which was to evoke Sentiments. The necessity of such a procedure was real in their eyes when different characters came in view of the spectators, but did not start speaking or had finished that. Hence the instruments like drums and flutes began to be played as soon as any character began entering the stage after tossing the curtain, and this did not cease till he occupied the proper position and began speaking. The same was the process of

64 See the Introduction to the Vol II (translation) p. 16.

65 *ibid.*

66 For the unity of the *Dhruvās* in a play see the Introduction to the Vol. II (translation) pp. 10ff

his quitting the stage. It was also at such a time that the Dhruvā was sung. This use of the instrumental and vocal music to the dance-like foot-steps of the acts and actresses at once imparted to the play the character of a ballet as well as of an opera. Rules enjoining musicality to the speech in a play brought it again nearer to an opera. Such rules are being described below.

### (c) *Vocal Representation*

73. Another means of theatrical representation is the use of speech. It relates to the proper musical notes (*svara*), voice-registers (*sthāna*), pitch of vowels (*varṇa*), intonation (*kāku*), speech-tempo (*laya*) to be used in reciting or declaiming a passage for the purpose of evoking different Sentiments in the spectators. For example, to call forth the Comic and the Erotic Sentiments a passage should be recited with the Madhyama and the Pañcama notes, and for the Heroic and the Marvellous Sentiments the Śaḍja and the Ṛṣabha, and for the Pathetic Sentiment the Gāndhāra and Niṣāda, would be the suitable notes (XIX. 38-40).

74. To call a person staying at a distance, the voice should proceed from the head-register (*śiraś*), and when he is at a short distance it should be from the chest (*uras*) and for calling a man at one's side the voice from the throat-register (*kanṭha*) would be proper (XIX. 43). For any such speech with the Comic and the Erotic Sentiments, the prevailing pitch would be Udātta (acute) and Svarita (circumflex), while in the Heroic, the Furious and the Marvellous Sentiments it should be Udātta and Kampita. In the Comic and Erotic Sentiments the speech-tempo should be medium, in the Pathetic slow, and in other Sentiments a quick tempo is appropriate (XIX. 59). Besides the above aspects of speech, close attention was to be given to an observation of rhythm and cadence. And the metrical character of any passage in verse was to be fully expressed in its recitation or declamation. For this purpose the Nāṭyaśāstra devotes nearly two full chapters (XV-XVI.) which discuss prosody and allied topics.

### (d) *Costumes and Make-up*

75. Important elements in theatrical representation of our days are the various stage-appliances such as, painted scenery, costumes and

make-up. However able the actors and actresses might be in delivering the speeches assigned to their roles, without being placed against properly painted scenery and without having proper costumes and make-up, by their acting and delivery alone they cannot create that kind of stage-illusion which is necessary for the success of a modern dramatic production. But in the ancient Indian stage there was no painted scenery. Hence the actors had to depend a great deal upon costumes and make-up. By the term *Āhāryābhinaya* ancient Indian theorists understood these two items (XXIII)

(c) *The mise-en-scène*

76 Though painted scenery is considered indispensable in the modern theatre, the ancient Indians having a considerably different conception of drama, did not require its aid for the production of a play. The wall that separated the tiring room (*nepathya*) and the stage, together with the screens covering the two doors connecting the stage and the tiring room, served as the back-ground to show off to advantage the figures of performers. And these, the wall and the screens, possibly did not contain anything other than the usual decorative designs. This simplicity in the character of the scenic apparatus was a necessary concomitant of the peculiar technique of the ancient Indian drama, and its cause may be looked for in its early history. The introduction of magnificent scenery appears to be a very late development in the history of drama. It is well known that the back-scene of the Shakesperian stage consisted of a bare wall, and anything in the way of spectacular effect was created by the movements and grouping of actors.

77. The production of an impression by means of painted scenery would have been alien to the taste of the ancient Indians who were more or less conscious of the limitation of realism in their various arts. In order to make the spectators visualize the place and time of the plot in hand, the ancient Indians had a different device. Numerous descriptions of place and time composed in rhythmic prose and verse, which are scattered over the classical Indian plays served very efficiently indeed the purpose of painted scenery. When properly spoken or sung, these passages very easily created an illusion of the

place or the time described. The elaborate description of Vasantasenā's magnificent residence in the *Mṛcchakatika* was calculated to call up vividly its picture before the mind's eye. The same thing may be said of the grand description of the Dandaka forest in the *Uttararāmacarita*. This device of making a scene lively, has been utilized by Shakespeare also. In appreciation of his very beautiful description of place and time, one critic says "The plays are full of such descriptive passages as can nullify the achievements of decorators and mechanics." It has already been mentioned that in the Shakesperian stage too painted scenery was unknown.

78. There being no scenery of any kind in the 'ancient Indian theatre which made no effort at extreme realism, the spectators were required to use their imagination to the utmost. Demand on the spectators' imagination made by the ancient Indian producers of plays was further testified by their rules of convention of Zonal division (*kakṣā-ṣṭhāna*) of the stage (XIV. 1-15).

79. Though painted scenery was not in use in the ancient Indian theatre, objects like hills, carriages, aerial cars, elephants etc, were sometimes represented on the stage by suggestive models (*pūṣṭa*) of these. According to the NŚ. the model works were of three kinds, viz. *sandhima* which was made up of mat, cloths or skins, wrapped round something, *vyāyama* which was a mechanical contrivance of some kind, and *ceṣṭima* or moving objects or mechanical toys. From Dhanika, the commentator of the *Dasārūpa* (II. 67-58), we learn about a model-work of an elephant for the production of the *Udayanacarita*, and the *Mṛcchakatika* owes its name to the toy cart which plays an indispensable role in the story.

## V. DATE OF THE NATYASAŚTRA

80. The scholars during the last one hundred years examined the work to ascertain its date,<sup>67</sup> and their labours were not fruitless. The first important contribution in this regard was made by Paul Regnaud who after a critical study of the rhetoric and the metrics of the work concluded that it might go back to 100 B.C.<sup>68</sup> Next should be men-

67 See Intro. Text, § 35 note.

68 See Grosset, Introduction, p. viii, note 3.

tioned, Haraprasad Shastri who on the strength of certain data concluded that the NS. might be placed in the second century B.C.<sup>68</sup> But on the basis of the Prakrit passages (XXXII) Jacobi placed it in the 300 A. C.<sup>69</sup> Mahamahopadhyaya (later Dr.) P. V. Kane considered that the NS. could not have been written later than that century,<sup>70</sup> and this implied that it might be still earlier. Later researches proved the worth of this valuable suggestion. In 1933 the present translator discussed, in detail, some important data of the NS. and concluded that the work existed in 200 A. C. and might even go back to 100 B. C. This attracted the notice of Dr. Kane (now a National Professor) who wrote in 1951, "Although I do not agree with several things he says, the date he arrives at cannot, in my opinion, be far from truth."<sup>71</sup> This was encouraging indeed. When the first edition of the present work was published, the translator still stuck to the conclusion referred to above. But when the critical edition of the NS. Vol. II (XXVIII-XXXVI)<sup>72</sup> was completed, he thought that the work might go back even to 200 B. C. and this view was expressed in the introduction to this.<sup>73</sup> The translator is not ashamed to admit that his idea of the date of the work again underwent a change after he had revised the critical edition of the volume I of the text (I-XXVII), and had separated in the process the original work from what should be considered later additions; he then finally came to believe that the antiquity of the work could still be pushed upwards, and it was most probably written in the fifth century B. C. All the arguments in favour of such a conclusion have been given in detail in the introduction to the volume I of the text.<sup>74</sup> The most important among them are given below.

68a See Journal and Proceedings of the Asiatic Society, Bengal, Vol V (New Series) pp. 351ff

69 Intro. Bhavisattakaha, p. 84

70 I. Ant. XL 1917, 177ff.

71 JDL vol. XXV. 1934.

72 P.V. Kane, Hist of Skt. Poetics, 2nd ed. p. 40

73 Published by the Asiatic Society, Calcutta, 1956.

74 Published by the Asiatic Society, Calcutta, 1961, Intro p. 23.

75 See Intro. Text, §§ 35ff.

81. From a very close study of the Sanskrit<sup>76</sup> of the work we find that its vocabulary points to a period between 500 and 300 B. C. Quite a large number of words used in it became totally forgotten, and some are found only in very old works. As there occur in the NS. *ārśa* forms like *grhya* (for *grhitvā*) and *chādya* (for *chādsyitvā*),<sup>77</sup> it seems to be not much later than Pāṇini whose grammar was still not yet an established authority at the time. The peculiar position of Prakrit and the use of its seven dialects such as, Māgadhi, Āvanti, Prācyā, Sauraseni, Ardhamāgadhi, Vāhlikā (Bāhlikā) and Dākṣinātyā most of which have vanished altogether, also point to a similar antiquity.<sup>78</sup>

82. That metres used in the NS. lack in many cases *sandhi* and even allow hiatus in places of internal yata seems to show that it carried the Vedic tradition in its metres. This speaks indeed for its great antiquity; and on this ground alone it may be placed as early as 500 B.C. when the Vedic practice in metres still lingered.<sup>79</sup>

83. A consideration of the figures of speech treated in the NS. shows that it is earlier than Aśvaghoṣa (100 A.C.). For the poet uses *utprekṣā* which was not treated in this work. The same was the case with Bhāṣa, and the chronological implication of this is quite clear. The Prakrit Dhruvās though they have mostly changed their orthography, may be said to have retained the tradition recorded in the NS. about the use of figures of speech.<sup>80</sup>

84. A comparison of the mythological elements of the NS. with that in the R. and the Mbh. shows that these are similar.<sup>81</sup> Considering the fact that the NS. is much smaller than each of the epics, this similarity is very striking. Hence this may enable us to assume that the NS. was compiled at a time when the two epics were already in existence and were very popular. But what might be the latest date

76 See Intro. Text.

77 See Intro. Text, § 39.

78 See Intro. Text, §§ 40-42.

79 See Intro. Text, § 49.

80 See Intro. Text, § 50.

81 See Intro. Text, §§ 55-56. There are some special data of mythology, which may justify one in placing the NS. in 500 B. C. See §§ 57-58.

when the two epics existed at least in their original form? Scholars are not at all unanimous on this point. But still the assumptions and conclusions of some of the most celebrated among them may give us light in this regard. Let us take the question of the R. first. Jacobi put forward some very strong arguments which enabled him to assume the pre-Buddhistic origin of the R.<sup>82</sup> But Winternitz could not approve of this and for their refutation advanced some counter-arguments which, however, do not appear to be convincing.<sup>83</sup> He says, that no Rāma epic existed in the fourth and the third century B.C. But this did not prevent him to conclude a little later that "It is probable that R. was composed in the third century B.C."<sup>84</sup> It appears that here he was accidentally on a surer ground. For Patañjali in his great work quoted a line which Kielhorn traced in the Yuddha-kāṇḍa of the R.<sup>85</sup> If the R. existed in Patañjali's time it was probably not later than 300 B.C. and might well be earlier even. As for the date of the Mbh., Winternitz concluded that the Bhārata or the Mbh. as it was called in the beginning already existed in the fourth century B.C.<sup>86</sup> Hence the NS. may be assumed to have been written about the 400 B.C.

85. The author of the NS. thrice mentioned an Arthaśāstra though with him the authority on the subject was Brhaspati and not Kauṇḍīya, as was the case with the Kāmasūtra of Vātsyāyana, the upper limit to whose date is the fifth century B.C.<sup>86a</sup> Another important fact in this regard is that the NS. refers to functionaries like *dvāristha* (XXXIV. 73) and *kumārādbikṣa* (XXXIV. 95-97) which correspond respectively to *dauvārika* and *kumārādbhyakṣa* of Kauṇḍīya. From this it appears that the NS. followed the terminology of a different *ācārya*, probably of Brhaspati whom he accepted as his

82 Winternitz, Vol. I. pp. 510-511.

83 The same p. 511.

84 The same, p. 517.

85 For the passage see the Bombay ed. ch. 128 (*Yuddhakāṇḍa*) p. 238; and the ed. of Gorresio, Vol. V. ch. 110 p. 566 (I. Ant. 1874, p. 124).

86 Winternitz, Vol. I. p. 473.

86a See Sten Konow, *Kauṇḍīya Studies* Oslo, 1945, p. 5. For Vātsyāyana's date see also § 51 and the note to the Intro. to the text.



authority; and Kautilya<sup>87</sup> probably with a view to simplify the terms for his readers have changed them. Hence it may not be wrong to assume that the author of the NS. was either a predecessor or a contemporary of the famous chancellor of Chandragupta Maurya.

86. The NS. (XIV, XVIII, XXIII) mentions quite a number of geographical names which relate to different parts of India. From this it is evident that India as known to the author of the NS. was a vast region stretching from the Himalayas in the north to the Ocean in the south, and from Sindhu, Sauvīra and Saurāṣṭra in the west to Aṅga, Vanga and Prāgiyotiṣa in the east, and included besides, Vāhlika (Bāhlika) and Nepāla. Now, is this area to be identified with a kingdom or an empire? Though it is not quite easy to answer this question, it is a fact that only kings like Chandragupta and Asoka were ever in the past, masters of such an extensive territory. Will this not permit us to assume that the work was written during the rule of the Mauryas? The mention in the NS. of a name like Tosala (the same as Asoka's Tosali) which vanished altogether from the later history, may be said to lend support to such an assumption.<sup>88</sup>

87 The controversy over Kautilya's date is practically dead. Still a veteran historian like H.C. Raychaudhuri raised some objections, the two of which need reply. (i) Indeed Kautilya (11.10) named Sanskrit for the official work. But this could not bind Asoka to use this language in his inscriptions meant evidently for the people as well as the lower subordinate staff of his government. Besides, there is no evidence to show that Sanskrit was not used in the regular correspondence between the central and the provincial capitals. (ii) For Kautilya's mention of 'Pāra samudra' we need not remember only Palaeosimundu. For the word evidently goes back to *pāre-samudra* envisaged by Panini (11.1.18). Indeed the word as given by classical geographers recalls unmistakably the Pāṇinian form. The present writer has already shown that the name *Cina* for China was known to Indians as early as 700 B. C. (Annals of the Bhandarkar Inst. Vol. XLII, 1961, pp. 150ff). India's relation with Kambū (Cambodia) was also much older than Kautilya's time. (See the present author's 'A Hist. of Cambodia,' 2nd ed, p. 22). For Raychaudhuri's view see Majumdar and Pusalker, Hist. and Culture of the Ind. People, Vol. II, pp. 286-287.

88 See Intro. Text, § 61. See the map of Asoka's empire in Vincent A. Smith's *The Oxford Students' Hist. of India*, Calcutta, 196, p. 71. But this is not among the historical maps in the *Oxford School Atlas*, Calcutta, 1955 issued by the same publishers.

87. Apart from the fact that Bhāsa once mentions the NS.<sup>89</sup> there is plenty of evidence to show that the dramatist was acquainted with the contents of the work.<sup>90</sup> Still he deviated from its rules in some cases, and as he was undoubtedly a genius, this was only natural that he would make some innovations, and the tradition clearly supports this assumption.<sup>90a</sup> This makes the author of the NS. a predecessor of Bhāsa, and may give us some light on his date. But what is the date of the dramatist? Some scholars are still unwilling to accord to him the antiquity which Gṇapati Sastri claimed for him so legitimately.<sup>91</sup> Hence a few words should be said on the subject. After a close study of the NS. and of Bhāsa, we are convinced about the validity of the arguments presented by this veteran scholar; and his conclusion has been very ably upheld by Dr. Pusalker in his excellent study on the dramatist.<sup>92</sup> We are in complete agreement with him when he concludes.

From the flowing tone of Bhāsa's Sanskrit and the conversational style of his dialogues which are short, easy, graceful and colloquial we are inclined to think that Sanskrit was a spoken language in Bhāsa's time, and so we place him after Pāṇini, before the latter's grammar got a strong foot-hold, and probably before Kātyāyana (350 B. C.).<sup>93</sup>

88 But the Prakrit of the plays of Bhāsa, as they have reached us, needs some comments. As we have seen in the introduction to text,<sup>94</sup> the Prakrit of dramas was always in a state of flux. In the beginning, the Prakrit of dramas was not considered a separate language, but a mode of speaking; and such a condition prevailed probably in the time of Pāṇini and even continued for some time after him. Most probably the original orthography of Bhāsa's Prakrit was not much different from that of Sanskrit, and the available Prakrit

89 Avimāraḥ, ed. Devadhar. II.

90 See Intro. Text, § 63.

90a See the note 1 on V. 167.

91 Intro. Svapnavāsaśāstra, TSS.

92 A.D. Pusalker, Bhāsa: A Study, Lahore, 1940.

93 *ibid.* p. 64.

94 See Intro. Text, §§ 41-43.

passages of Bhāsa speak for the date of the MSS. tradition they followed, rather than that of the dramatist. Hence there is no bar to place him between 400 and 350 B. C. just before Kauṭilya (350 B. C.)<sup>95</sup> who made a quotation from a play of his. Under these circumstances the most probable date for the NŚ. becomes about 500 B. C. because it was known to Bhāsa.

89. Here we are to take up again the question whether the NŚ. should be assigned to the Maurya period (324-336 B. C.). For the geographical data seemed to have pointed in this direction. But along with this it may be said that the NŚ. XIV described the areas where different Styles of Procedure were to be followed in the production of plays. The author was here handling a data of cultural history. Hence there can be no objection to assuming that the popular art of Indian *nāṭya* spread as far as the distant Vāhlika (Bāhlika) and Nepāla in the pre-Maurya times. It may, therefore, be concluded that the work was written in 500 B. C. As the NŚ. mentions the *Sāhya śramaṇas*, it cannot be assigned to a date much prior to the *mahā-pari-nirvāṇa* of Buddha.<sup>96</sup>

## VI. DATA OF INDIA'S CULTURAL HISTORY

90. The NŚ. written most probably in the fifth century B. C. becomes an important historical document relating to India of the periods in its immediate neighbourhood. But this relates not so much to the political as to the cultural history. As drama embraces all the different activities of men and the NŚ. recognizes the fact, it gives us a glimpse in varying degrees of the life of all classes of people. We are giving below very briefly an idea of the principal subjects on which the NŚ. enlightens us in one way or another.

95 See above note 89.

96 This date is 486 B. C. according to Raychaudhuri. See *The Political Hist. of Ancient India*, 6th ed pp. 226-228. The date 544 B. C. according to the Ceylonese reckoning, is considered less authentic by most of the scholars.

### 1. *Geography*

91. In its chapters XIV, XVIII and XXIII the NŚ. mentions the regions like Aṅga, Antargīri, Andhra, Avantī, Arvudeya, Ānarta, Utkaliṅga, Uśīnara, Odra, Kaliṅga, Kāśmīra, Kosala, Tāmralipta, Tosala, Tripura, Daśārnā, Dākṣmātya, Dramiḍa (Draviḍa), Nepāla, Pañcāla, Pulinda- (bhūmī), Pauṇḍra- (bhūmī), Prāgyyotiṣa, Pravaṅga, Prāṅga, Bahirgiri, Brahmottara, Bhārgava, Magadha, Madaka, Malada, Malavartaka, Mārgava, Mālava, Mahāvainnā, Mahendra, Mṛttakāvat, Mosala, Vaṅga, Vatsa, Vanavāsa, Vāhlika (Bāhlika), Vidiśā, Videha, Sūrasena, Sālvaka, Sindhu, Saurāṣṭra, Sauvīra, and the rivers like the Carmanvatī, the Vetravatī, Gaṅgā, and the Mahāvainnā and the mountains like Mahendra, Malaya, Sahya, Mekala, Kālapañjara, Himālaya and Vindhya. It also names Bhāratavarṣa, Jambudvīpa (probably in the sense of Asia) and Bhadrāsva, Ketumāla and Uttarakuru.

### 2. *Ethnography*

92. Names of the following tribes occur in the NŚ. : Kāśī, Kosala, Barbarā, Andhra, Dramiḍa, Ābhīra, Śabara, Caṇḍāla, Śaka, Pahlava (Pahrava), and Yavana. As in some cases their costumes and colours have been mentioned, it may be possible to treat them better historically. The omission of the Huṇas and the Cīnas may also be of some value in this connection.

### 3. *Languages*

93. The NŚ. (XV. 1-35) gives a short description of Sanskrit and there is also description of Prakrit in the chapter XVIII (1-25). Specimens of Prakrit available in the Dhruvās are also of value in a connection with the historical study of Prakrit. We learn, besides, something about the position of languages of the tribes like the Barbaras, Kīrātas, Andhras, Dramiḍas, Śabaras and Caṇḍālas.

### 4. *Literature*

94. The NŚ. contributes substantially to the study of the literary history of India by strengthening the conclusion of Gaṇapati Sastrī about the high antiquity of Bhāsa who compares not at all unfavourably with the better known Kālidāsa. Besides, the author of the NŚ.

being the first known writer on metres and figures of speech in Sanskrit has its special importance in for the study of the subjects.<sup>95a</sup> The same thing may be said about the theory of Sentiments (*rasa*) formulated first in connection with judging the performance of plays. The theory came later to occupy a very important position in the criticism of poetical works of all types.

### 5. *Costumes and Ornaments*

95. How men and women dressed themselves and decorated their body, furnish indeed a valuable data of sociology. The author of the NS. gives (XXIII) on this point, as in many other cases, a somewhat detailed information. From it we know in what way the women of different regions treated their hair and showed preference in choosing colours of their clothes etc. Descriptions of different sets of ornaments, worn by men and women reveal also to us an interesting picture of ancient India.

### 6. *Art*

96. From the NS. one can gather the principles not only of arts like dance, drama and music, but the work may prove valuable in studying painting and sculpture. For in the Viṣṇudharmottara (II.2.4) it has been said that the canons of painting are difficult to understand without an acquaintance with that of dancing. Now the Indian drama, as we have seen before, depends a great deal on dance which was in fact its mainstay. The same work connects similarly the canons of painting with that of image-making. Thus the three arts being connected with one another, the NS. receives its additional importance. Hence it is natural for it to describe various male postures (*śībāṇa*) such as Vaiṣṇava, Samapāda, Maṇḍala, Ālīḍha and Pratyālīḍha (XI. 50-71), and female postures (XIII. 159-169). These and the various gestures described in the NS. may be helpful in studying the ancient sculptures and painting. It should also be noted in this connection that the Samarāṅgaṇa-sūtradhāra, a medieval encyclopedic work while describing the rules of making images, describes (ed. GOS, Vol. II, pp. 30ff.) the hand-gestures almost in the language of the NS.

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<sup>95a</sup> Writers like Dr. S. K. De and Dr. P. V. Kane have already noted this.

7. *Ars amatoria*

97. Besides giving other informations on the subject the NŚ. devotes one entire chapter (XXV) on topics included into *ars amatoria vaśika*). This, of course, was meant for helping the playwrights in drawing female characters. It also supplements the knowledge of the subject that can be gathered from Vātsyāyana's Kāmasūtra written probably about the fourth century B.C.<sup>97</sup>

8. *The Arthasāstra*

98. The NŚ. incidentally discusses certain topics which belong properly to the Arthasāstra.<sup>98</sup> For example, it describes the ideal qualities which the king and his important functionaries such as, the leader of the army (*senāpati*), the chaplain (*puṣṭodhar*), ministers (*mantrin*), secretaries (*saciva*), judges (*prādhivāka*), warden of the princes (*kumārādbhakta*), and the members of the royal court (*sabbhāstāra*). All these descriptions might well have been taken from some ancient writer on polity like Bṛhaspati, whom the NŚ. mentions as its authority. Some of the terms used in this work deserve a special discussion. The word *sabbhāstāra* translated as a courtier occurs in the Smṛti of Vyāsa who thinks that this officer should hold discussion on morals (*dharmavākya*). Nīlakantha explaining the word occurring in the Mbh. (4. 1. 24) was of the opinion that it was equivalent to *sabhya* i.e. a courtier particularly interested in gambling. It is also to be gathered from the NŚ. that the *dvāstha* (XXXIV. 73-74) equivalent to Kautilya's *dauvārika* was to be a *snātaka* i.e. a Brāhmaṇa who duly finished his Vedic studies. This seems to give clue to the sudden rise of the Suṅgas (Brāhmaṇas) after the Mauryas. Pusyamitra Suṅga described by Sylvain Lévi as "a mayor of the palace" was probably originally a *snātaka* employed as a *dauvārika*. Another important word is *kumārādbhakta*, equivalent to Kautilya's *kumārādbhakṣa*, which became probably the *kumārāmātya* of the Gupta times.

9. *Psychology*

99. The NŚ. seems to be the first in recognizing the twofold importance of psychology in connection with the production of a play.

97. See above 86a.

98. See XXXIV. 34-98

Its classification of Heroes and Heroines according to their psychological nature proves its admission of the importance of the subject on the creative side of the dramatic art ; for, with a sufficient knowledge of all possible reactions of environments and incidents upon the different characters, the greatest possible success in characterization can be achieved. On the critical side also the importance of psychology was realized by the Indian theorists almost simultaneously. It was discovered quite early that no objective standard of excellence ever existed in matters relating to art, and the enjoyment of a theatrical production consisted particularly of reactions which the art of the playwright as well as that of the actors could evoke successfully in spectators of different types. It is on this assumption that the theory of Sentiments (*rasa*) and the Psychological States (*bbāva*), important for the criticism of the theatrical production as well as the play on which it depended, got an important place in the literature of India. One advantage of this is that not allowing any rigid objective standard, it made due allowance for views of the people who might differ widely from one another in their tastes because of their varying cultural backgrounds.

THE NĀṬYASĀSTRA  
(TRANSLATION)



# THE NĀṬYAŚĀSTRA

## CHAPTER ONE

### ORIGIN OF DRAMA

#### *Salutation*

1. With a bow to Pitāmaha<sup>1</sup> (Brahmā) and Maheśvara<sup>2</sup> (Śiva) I shall relate the Canons of Drama<sup>3</sup>, as these were uttered by Brahmā.

#### *Sages question.*

2-5. Once in the days of yore, high-souled sages such as, Ātreya<sup>1</sup> and others who had subdued their senses, approached the pious Bharata<sup>2</sup>, the master of dramatic art during an intermission of studies. He (Bharata) then just finished the muttering [of Mantras] and was surrounded by his sons. The high-souled sages who controlled their senses,

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1 <sup>1</sup> Pitāmaha (the Grand-father) is a Purāṇic epithet of the Vedic god Brahmā. For the Pitr̥s (the Fathers) such as Angiras, Bhṛgu, Dakṣa and Marīci and others, whose descendants peopled this earth, were his progeny. In the later *Itihāsa* and *religions of India*, Brahmā gradually recedes in the background and practically vanishes. His place is taken by Śiva, and Viṣṇu.

2 Maheśvara (the Great God) is another name of Śiva, who is originally a pre-Vedic deity. Salutation to Śiva along with Brahmā, is very rare in Indian literature.

3 By 'drama' in this connexion is to be understood any play in its theatrical and literary character. For on this point Ag. (I. p. 7) says that the Nṣ. is meant for the producer (of a play) as well as the poet (=playwright).

2-5 <sup>1</sup> Ātreya—There are two Ātreyas. One is a disciple of Yājñavalkya (Mbh.) and another that of Vāmadeva (Brahma P) See Vidyālaṅkāra, *Jīvanikosa*, *sub voce*.

<sup>2</sup> Purāṇas, except the Matsya (34. 28-30) are silent on this Bharata.

respectfully said to him, "O Brahmin, how did originate the Nāṭyaveda<sup>1</sup> similar to the Vedas, which you have properly composed? And for whom is it meant, how many limbs does it possess, what is its extent<sup>2</sup> and how is it to be applied? Please speak to us in detail about it all<sup>3</sup>".

### *Bharata Answers.*

6. Hearing these words of the sages, Bharata spoke thus in reply about the Nāṭyaveda:

7-12. "Get yourselves cleansed, be attentive and hear about the origin of the Nāṭyaveda devised by Brahmā<sup>4</sup>. O Brahmins, in the days of yore when the Golden Age (*Kṛta-yuga*) passed with the reign of Svāyambhuva [Manu], and the Silver Age (*Tretāyuga*) commenced with the career of Vaivasvata Manu, and people became addicted to sensual pleasures<sup>5</sup>, were under the sway of desire and greed, became affected with jealousy and anger and [thus] found their happiness mixed with sorrow, and Jambudvīpā<sup>6</sup> protected by

<sup>1</sup> Nāṭyaveda—The 'Nāṭyaveda' according to Ag. is a synonym for the 'Nāṭyasastra', and is no Vedic work.

<sup>2</sup> *pramāṇa*=extent. Ag. takes the word in the sense of proof (*pramāṇam atra nīcaya-janakatvam*), but he cites another view as well, which takes the word to mean 'number'.

<sup>3</sup> From the five questions put in here, it is not to be assumed that the treatment of subjects mentioned will follow the order of these.

7-12 <sup>4</sup> The reference here is to the Nāṭyaveda alleged to have been composed by Brahmā in about 36000 *ślokas*. See Preface to NŚ (B.) pp. 6-7, also Ag. (I. p. 8).

<sup>5</sup> *grāmysdharma*—Ag. explains the word differently.

<sup>6</sup> According to ancient Indian geography, the earth was divided first into four and then into seven *dvīpas* (continents). Jambudvīpa is one of them. It included Bhārata-varṣa or Bharata-varṣa, known at present as 'India'. Viṣṇu P. (ch. 1-12) See H. Lüders, *Varana*, Goettingen, 1951, pp. 288-292 and Winternitz, *Hist. of Indian Literature*, Vol. I. p. 548.

the Lokapālas (guardians of the worlds) was full of gods, Dānavas, Gandharvas, Yaksas, Rākṣasas and great Urugas (Nāgas), the gods with the great Indra as their head, [approached] Brahmā and spoke to him, "We want an object diversion, which must be audible as well as visible. As the [existing] of Vedas are not to be listened to by those born as Śūdras, be pleased to create another Veda which will belong [equally] to all the Colour-groups<sup>4</sup> (*varṇa*)."

13. "Let it be so," said he in reply and then having dismissed the king of gods (Indra) he resorted to yoga<sup>1</sup> and recalled to mind the four Vedas.<sup>2</sup>

14-15. He then thought: "I shall make a fifth<sup>1</sup> Veda on the Nāṭya with the Semi-historical Tales (*itihāsa*),<sup>2</sup> which will conduce to duty (*dharma*),<sup>3</sup> wealth (*artha*) as well as fame, will contain good counsel and collection [of traditional maxims], will give guidance to people of the future as well, in all their actions, will be enriched by the teaching of all authoritative works (*śāstra*) and will give a review of all arts and crafts."<sup>4</sup>

<sup>4</sup> This relates to the four classes such as Brāhmana, Ksatriya, Vaiśya and Śūdra.

13 <sup>1</sup> Yoga has been defined in Patañjali's work as *cittavrttinirodhah*. It however begins with the concentration of mind.

<sup>2</sup> After 13, B. reads one additional couplet. But G. considers this passage to be spurious and puts it in the footnote

14-15 <sup>1</sup> In the early Indian literature the *itihāsa* alone was considered as the fifth Veda : See Chāndogya Up. VII, 11 and 7, and Sutta-nipāta, II, 7 (sella-sutta) Kautilya too gives the same position to the *itihāsa*. See Winternitz, Vol I p 313

<sup>2</sup> On *itihāsa* see below.

<sup>3</sup> *dharma* also means virtue, law and custom etc

<sup>4</sup> The word *śilpa* is very often synonymous with *kalā*. As the 64 *kalās* enumerated in different works include different arts and crafts, these two

16. With this resolve the Holy One from his memory of all the Vedas, shaped this Nāṭyaveda compiled from the four of them.

17-18. The recitative (*pāṭhya*) he took from the R̥gveda, the song from the Sāma[veda], the Histrionic Representation (*abhinaya*) from the Yajur[veda] and Sentiments (*rasa*) from the Atharvaveda, [and] thus was created the Nāṭyaveda connected with the Vedas principal and subsidiary (*vedopaveda*),<sup>1</sup> by the holy Brahmā who is omniscient.

19-20. After the creation of the Nāṭyaveda, Brahmā said to Indra (lit. the lord of the gods), "Semi-historical Tales<sup>1</sup> have been composed by me, you are to get them [dramatized and] acted<sup>2</sup> by gods. Pass on this Nāṭyaveda to those of

words may be translated as 'arts and crafts.' *Silpa*, however, is sometimes to be distinguished from *kalā*, and then it may mean merely 'a craft.'

17-18 'The Vedas are all well-known, and there are at least four Upavedas, one being attached to each of the Vedas. They are as follow: the Ayur-veda (the Science of Medicine) to the R̥gveda, Dhanur-veda (the Science of Arms) to the Yajurveda, Gāndharva-veda (Musical Science) to the Sāmaveda, and Sthāparya-śāstra (the Science of Architecture) to the Atharvaveda

19-20 <sup>1</sup> Kautilya in his definition of *śībāsa* enumerates *purāṇa* and *śivrita* as belonging to its contents. An *śivrita*, according to Winternitz, can only mean an "historical event" and *purāṇa* probably means "mythological and legendary lore" Vol. I. p. 518. Pargiter has, however, extracted solid historical facts from some of the extant Purāṇas (See his Ancient Indian Historical Traditions, London, 1922) According to the Indian tradition *śībāsa* is said to be an account of events that occurred in the past, carrying in it instructions about duty, wealth, enjoyment of pleasure, and salvation. The same tradition assigns the position of *śībāsa* to the Mahābhārata the great Indian epic. It is possibly this *śībāsa* that has been connected with the Nāṭyaveda by the author of the śāstra. Hence it appears that Oldenberg's theory about the original connexion between epic and dramatic poetry, is worthy of serious consideration. <sup>2</sup> *Nāṭyākhyam pañcamam vedam śetibāsam karomy abam* (15) seems to be very significant. Ag. (I, p 13) explains *śetibāsam* as *śībāso-padeśakarūpaṃ saprabhedam*. See Winternitz, Vol. I. pp. 100 ff. 312 n.

<sup>2</sup> See note on 14-15 above.

the gods who are skillful, learned, bold in speech and inured to hard work."

21-22. At these words of Brahmā, Indra bowed to him with folded palms and said in reply, "O the best and holy one, gods are neither able to receive it and to maintain it, nor are they fit to understand it and to make use of it; they are unfit to do anything with the drama.

23. "The sages who know the mystery of the Vedas and have fulfilled their vows, are capable of maintaining this (Nāṭyaveda) and putting it into practice."

*Brahmā's command and Bharata's instruction to his sons*

24. On these words of Śakra (Indra), Brahmā said to me; "O the sinless one, you with your one hundred sons will have to put it (the Nāṭyaveda) to use."

25. Thus ordered I learnt the Nāṭyaveda from Brahmā and made my able sons study it as also [learn] its proper application.

*Names of Bharata's one hundred sons*

26-39. <sup>1</sup>[Names of my sons are] Śāṇḍilya, Vātsya, Kohala,<sup>2</sup> Dattila,<sup>3</sup> Jaṭila, Ambaṣṭhaka, Tanḍu, Agniśikha,

23 <sup>1</sup> The word *muni* is evidently to be derived from the Pkt. root *muni* 'to know' which is most probably not of Sanskrit origin.

26-39 <sup>1</sup> B. and G. read some of these names differently. The so-called sons of Bharata were probably authors who wrote on dramaturgy, histrionic art, dance and music etc. Singabhūpāla mentions the first four. See below notes 2-7.

<sup>2</sup> Kohala has again been mentioned in XXXVI. 69. Ag. has referred to his opinion several times and quoted from his work on *nāṭya* (Vol. I. pp. 140, 173, 182, 183, 185; Vol. II. pp. 26, 55, 130, 133, 142, 144, 146, 147, 151, 155, 407, 416, 421, 434, 452, 458, 459). Later writers like Dāmodaragupta, Hemacandra, Śārṅgadeva, Śārādātanaya and Singabhūpāla acknowledge him as an authority on drama and music (See S. K. De, *Skt. Poets*, p. 25. f. n.)

Saindhava, Pulomā, Sāḍvali, Vipula, Kapiñjala, Bādari, Yama, Dhūmrāyaṇa, Jambudhvaja, Kākajaṅgha, Svāmaka, Tāpasa, Kedāri, Śālikarṇa,<sup>4</sup> Dīrghagātra, Śālika, Kautsa, Tāṇḍāyaṇi, Piṅgala, Citraka, Bandhula, Bhallaka, Muṣṭika, Saindavāyana, Taitila, Bhārgava, Śuci, Bahula Abudha, Budhasena, Pāṇḍukarṇa, Kerala, Rjuka, Maṇḍaka, Sambara, Vañjula, Māgadha, Sarala, Kartā, Ugra, Tusāra, Pārṣada, Gautama, Bādarāyaṇa,<sup>5</sup> Viśāla, Śabala, Sunābha, Meṣa, Kālīya, Bhramara, Piṭhamukha, Muni, Nakhakuṭṭa,<sup>6</sup> Āsmakuṭṭa,<sup>7</sup> Saṭpada, Uttama, Pāduka, Upānat, Śruti, Cāsaṣvara, Agnikuṇḍa, Ājyakuṇḍa, Viṭandya, Tāṇḍya, Kartarākṣa, Hiraṇyākṣa, Kuśala, Duḥṣaha, Lāja, Bhayānaka, Bibhatsa, Vicaḥṣana, Puṇḍrākṣa, Puṇḍranāsa, Asita, Sita, Vidyujjihva, Mahājihva, Śālaṅkāyana, Śyāmāyana, Māṭhara, Lohitāṅga, Samvartaka, Pañcaśikha,<sup>8</sup> Trīśikha, Śikha, Śankhavarṇamukha, Saṇḍa, Śaṅkukarṇa, Śakranemi, Gabhasti, Amśumālī, Saṭha, Vidyut, Śatajaṅgha, Raudra and Vira

39-40. [Thus] at the command of Brahmā and for the benefit of the people I assigned to my sons different roles suitable to them.

<sup>4</sup> Ag. has quoted a passage from the work of one Dattilācārya (Vol. I. p. 205). He seems to be identical with this Dattila. See also note 1 above.

<sup>5</sup> Śālikarṇa is probably identical with Śātakarṇa referred to and quoted in the commentary of the Anargharāghava (p. 7. see Lévi, II. pp. 27, 65) and the N. L. (p. 47, ed. M. Dillon). Cf. Śālivāhana=Śātavāhana.

<sup>6</sup> The N. L. (pp. 46, 114) refers to and quotes from him.

<sup>7</sup> The Nāṭakalakṣaṇa (pp. 114, 121) refers to and quotes from this authority. So does SD (294).

<sup>8</sup> The N. L. (pp. 4, 19, 144, 115) refers to and quotes from this authority.

<sup>9</sup> In 200 B. C. one Pañcaśikha was considered to be Indra's musician. See IHQ. XXXII (1956) p. 122

*Performance begins with the three Styles*

41. O Brahmins, I then prepared to give a performance (*prayoga*) in which was adopted the dramatic Styles (*vṛtti*) such as the Verbal (*bhāratī*),<sup>1</sup> the Grand (*sāttvati*), and the Energetic (*ārabhaṭī*).

42-43. I then went<sup>2</sup> [to Brahmā and] after bowing, informed him [of my work]. Now Brahmā (lit. the *guru* of gods) told me to include the Graceful (*kāśikī*) Style also [in my performance], and he asked me to name materials conducive to its introduction.

43-45. Thus addressed by the master I replied, "Give me instruments (lit. materials) necessary for putting the Graceful Style into practice. At the time of Nīlakaṇṭha's<sup>3</sup> (Śiva) dance I have seen his Graceful Style appropriate to the Erotic Sentiment, and this requires beautiful dresses and is endowed with gentle *Āṅgabhāras*<sup>4</sup> and has Sentiments (*rasa*), States (*bhāva*)<sup>5</sup> and action as its soul.

*Creation of Apsarasas for the Graceful Style*

46-47. This Style cannot be practised properly by men except with the help of women." Then the powerful Lord (Brahmā) created from his mind nymphs who were skillful

41 <sup>1</sup>The four Styles probably related to four tribes such as Bharata, Sāttvata, Keśika and Arabhata. Among these Bharata and Sāttvata are well-known. The remaining two names might have been lost. *Kāśikī* has a variant *Kaśikī*. See P. C. Bagchi, *Bhārat-O-Madhya-asā* (Bengali) pp. 49-52.

42-43. <sup>2</sup>*pragṛhya* (=embracing) has been taken to mean 'going to'

43-45 <sup>3</sup>Śiva is India's traditional god of dance. See M. Ghosh (ed) *Abhinayadarpana*, Calcutta, 1957, English Translation, p. 1.

<sup>4</sup>For *āṅgabhāras* see IV, 16 ff. <sup>5</sup>For details on States see VII.

in embellishing the drama,<sup>1</sup> and gave them over to me [for helping me] in the performance.

47-50. [Their names<sup>1</sup> are:] Mañjukeśi, Sukeśi, Mīśra-keśi, Sulocanā, Saudāminī, Devadattā, Devasenā, Manoramā, Sudatī, Sundarī, Vidagdā, Sumālā, Santatī, Sunandā, Sumukhī, Māgadhī, Arjunī, Saralā, Keralā, Dhrtī, Nandā, Supuskalā and Kalabhā.

*Svāti and Nārada engaged to help Bharata*

50-51. And by him (Brahmā) Svāti<sup>1</sup> together with his disciples was employed to play on musical instruments, (lit. drums) and celestial musicians (*gandharva*) such as, Nārada<sup>1</sup> and others were engaged in singing songs.<sup>2</sup>

*Bharata meets Brahmā again*

51-53. Thus after comprehending the dramatic art (*nāṭya*) which arose out of the Vedas and their [different] limbs, I along with my sons as well as Svāti and Nārada approached Brahmā (lit. lord of the worlds) with folded palms and said that the dramatic art has been mastered, and prayed for his command.

*The Banner Festival of Indra and the first production of a play*

53-55. On these words. Brahmā said, A very suitable time for the production of a play has come; the Banner

46-47 <sup>1</sup>*nāṭyāṅkārā* here may be taken also to mean *nāṭyāṅkārās* mentioned in XXIV. 4-5.

50-51 <sup>1</sup> One Svāti has been mentioned in the *Viṣṇu P.* Nārada is also a well-known Purāṇic sage. He is mentioned as a musician in *Bhāgavata* and *Vāyu P.* See *Vidyāṅkar.* JK. *sub voce*.

<sup>2</sup> Ag. thinks *gāna* in this connexion means the playing of stringed instruments and flutes.



Festival<sup>1</sup> of Indra has just begun; make use of the Nātyaveda now on this occasion."

55-58. I then went to that festival in honour of Indra's victory which took place after the Dānavas and the Asuras (enemies of the gods) were killed. In this festival where jubilant gods assembled in great numbers I uttered for their satisfaction the holy<sup>1</sup> Benediction (*nāndī*) containing blessings with words in their eightfold<sup>2</sup> aspects (*astāṅga*, lit. of eight limbs). Afterwards I devised an imitation of the situation in which the Daityas were defeated by gods [and], which represented [sometimes] an altercation and tumult and [sometimes] mutual cutting off and piercing [of limbs or bodies].

*The pleased gods reward Bharata's party.*

58-61. Then Brahmā as well as the other gods were pleased with the performance and gave us all sorts of gifts<sup>1</sup> as a token of joy that filled their mind. First of all the pleased Indra (Śakta) gave his auspicious banner, then Brahmā a

53-55 <sup>1</sup> This festival occurred on the twelfth day of the bright half of the moon in the month of Bhādra. It was a very popular festival in ancient India. Aśvaghoṣa mentions it in his *kāvyaś*. *Māha* of *dhvaja-māha* is simply a Pkt. form of the word *makha* meaning 'sacrifice', cf. *Indra-makha*.

55-58 <sup>1</sup> *Veda-sammīta* means 'like the Veda' i. e. 'holy'.

<sup>2</sup> The eight aspects of words are noun (*nāma*) verb (*ākhyāta*), particle (*niṣāta*), prefix (*upasarga*), compound word (*saṁāsā*), secondary suffix (*taddhita*), euphonic combination (*saṁdhi*), case-endings and verbal suffixes (*vibhakti*). See XV. 4

58-61 <sup>1</sup> Making gifts to dancers, singers and actors at a performance, is a very old custom in India. Such gifts were made by rich members of the audience, while the common people enjoyed the performance without any payment. This old custom is now dying out under the influence of modern theatres which realise the price of the entertainment beforehand by selling tickets.

Kuṭilaka<sup>2</sup> and Varuna a golden pitcher, Sūrya (the sun-god) gave an umbrella, Śiva Success and Vāyu (the wind-god) a fan. Viṣṇu gave us a lion-seat, Kuvera a crown and the goddess Sarasvatī gave visibility as well as audibility.<sup>3</sup>

62-63. The rest of the gods, and the Gandharvas, the Yakṣas, the Rākṣasas and the Pannagas (Nāgas) who were present in that assembly and were of different birth and merit, gladly gave my sons speeches suited to their different roles [in the play], States (*bhāva*),<sup>4</sup> Sentiments, [good physical] form, [proper] movement [of limbs] and strength as well as beautiful ornaments.

### *Anger of the Daityas*

64-65. Now when the performance relating to the killing of the Daityas and Dānavas began, the Daityas who came there [uninvited] instigated by the Vighnas (malevolent spirits) with Virupākṣa as their leader, said, "we shall not see in this manner this dramatic performance come forward".

66. Then the Vighnas (evil spirits) together with the Asuras resorted to magical power and paralysed the speech, movement as well as memory of the actors.

67-68. Seeing this injury to them, Indra sat in meditation to ascertain the cause of break in the performance and found out that, surrounded on all sides by the Vighnas (evil spirits), the Director (*sūtradhāra*) together with his associates (actors) had been rendered senseless and inert.

<sup>2</sup> Kuṭilaka.—See XIII, 143-144. "a curved stick fit to be used by the Jester." In Kālidāsa's *Mālavī*, occur *bhūṅgama-kudila dandakāṭha* and *dandakāṭha* (ed. Pandit, Bombay, 1889, IV, 150, 160) XXIII. 167-170 describes this *dandakāṭha* connected with the Jester. It is to be noted that Kālidāsa does not use the conventional word for the Jester's staff.

<sup>3</sup> From now on the numbering of couplets is wrong in B.

<sup>4</sup> For details on States see VI.

69-70. Then with eyes turning in anger he adorned with all bright jewels rose and took up that best banner staff. With this Jarjara, Indra smashed to pulp the Asuras and the Vighnas who were hanging about the stage [for mischief].

71-73. Then all the Vighnas together with the Dānavas having gone, the gods said in joy, "O [Bharata,] you have got a divine weapon with which all destroyers of a play have made *jarjara* (beaten to pulp). Hence it will have the name of Jarjara.<sup>1</sup>

73-75. The jealous Vighnas too who may come to do violence to actors will go away on seeing the Jarjara." To the gods Śakra (Indra) then said with pleasure, "Let this be so; this Jarjara will be the protection of all the actors."

75-76. [And afterwards], when the play was ready and Śakra's (Indra's) festival was going on in full force, the jealous Vighnas began to create terror for the actors.

76-78. Having noticed these attempts caused by the insult of the Daityas I, along with my sons, approached Brahmā [and said], "O holy one and best of gods, the Vighnas (the evil spirits) are determined to spoil this dramatic performance; so enlighten me about the means of its protection."

78-79. "O the high-souled one," said Brahmā then to Viśvakarmā,<sup>2</sup> "build carefully a playhouse of the best type."

79-81. After constructing it according to this instruction he (*i.e.* Viśvakarmā) went with folded palms to Brahmā's

71-73 <sup>1</sup> This is evidently an instance of folk-etymology.

78-79 <sup>2</sup> Viśvakarmā is the architect of the gods. He is very frequently met with in the Purāṇas. There was also a Vedic deity of this name. See Vidyānākar, JK, *smb voce*.

court [and said], "O god, please have a look at the playhouse which has [just] been made ready." Then Brahmā, along with Indra and all other gods, went to have a view of the playhouse.

82-88. On seeing it Brahmā said to the rest of gods, "You ought to co-operate in the protection of the playhouse in its several parts [and of the objects relating to dramatic performance]: Candrar (the moon-god) to protect the main building; the Lokapālas (guardians of the worlds) its sides, the Maruts its four corners, Varuna the space [within the building], Mitra the tiring room, Agni the stage, clouds the musical instruments, deities of four Colour-groups the pillars, the Ādityas and the Rudras the space between the pillars, the Bhūtas (spirits) the railing [of seats = *dhārāṇī*], the Apsarasas its rooms, the Yaksiniīs the entire house, the ocean-god the ground, Yama the door, the two Nāga kings (Ananta and Vāsukī) the two blades of the door<sup>2</sup> (*dvārapatra*), the Rod<sup>3</sup> of Yama the door-frame, [Śivas'] Pike the top of the door.

88-93. Niyati and Yama (*mṛtyu*) were made two door-keepers, and the great Indra himself stayed by the side of the stage. In the Mattavāraṇī was placed Lightning which was capable of killing Daityas, and the protection of its pillars was entrusted to the very strong Bhūtas, Yakṣas Piśācas and Guhyakas. In the Jarjara was posted Thunder (*vajra*) the destroyer of Daityas, and in its sections (*parva*) were stationed the best and powerful gods. In the topmost section was placed Brahmā, in the second Śiva, in the third Viṣṇu, in the fourth Kārtikeya and in the fifth great Nāgas such as Śesa, Vāsukī and Taksaka."

82-88. <sup>1</sup> Such deities are nowhere to be met with.

<sup>2</sup> See III 1-8 note 5.

93-94. Thus for the destruction of the Vighnas, gods were placed in different parts of the Jarjara, and Brahmā himself occupied the middle of the stage. It is for this reason<sup>1</sup> that flowers are scattered there [at the beginning of the performance].

95. Denizens of the nether regions such as, the Yaksas, the Guhyakas and the Pannagas were employed to protect the bottom of the stage.

96. Let Indra protect the actor who assumes the role of the Hero, Sarasvatī<sup>1</sup> the actress assuming the role of the Heroine, Omkārah<sup>2</sup> the Jester, and Śiva the rest of the characters.

97. He (Brahmā) said that the gods who were employed to protect it (i.e. the play) would be its guardian deities.

*Brahmā pacifies the Vighnas.*

98-99. In the meanwhile gods in a body said to Brahmā, "You should pacify the Vighnas by the conciliatory method (*sāma*). This (method) is to be applied first, and secondly the making of gifts (*dāna*), and [these proving futile] one should afterwards create dissension (*bheda*) [among the enemies], and this too proving unsuccessful punitive force (*daṇḍa*) should be applied [for curbing them<sup>3</sup>].

100. Hearing these words of the gods, Brahmā called the evil spirits and said, "Why are you out for spoiling the dramatic performance?"

93-94 <sup>1</sup> See V. 74.

96 <sup>1</sup> Sarasvatī mentioned here seems to be the Vedic goddess of the same name. See Rk. I, 142. 9 and JK. *sub voce*.

<sup>2</sup> Omkāra as a deity is very rarely to be met with

98-99 <sup>1</sup> This is an ancient Indian political maxim.

101-103. Questioned thus by Brahmā, Virūpākṣa<sup>1</sup> together with the Daityas and the Vighnas, said these conciliatory words: "The knowledge of the dramatic art which you have introduced for the first time at the desire of the gods, has put us in an unfavourable light, and this is done by you for the sake of the gods; this ought not to have been done by you who is the first progenitor (lit. grandfather) of the world, from whom came out alike gods as well as Daityas."

104-105. These words being uttered by Virūpākṣa, Brahmā said, 'Enough of your anger, O Daityas, give up your grievance (lit. sorrow), I have prepared this Nāṭyaveda which will determine the good luck or ill luck of you as well as of the gods, and which will take into account acts and ideas of you as well as of the gods.

### *Characteristics of a drama*

106. In it (*nāṭya*) there is no exclusive representation of you or of the gods: for the drama is a representation of the States (*bhāvānukīrtana*) of the three worlds.<sup>1</sup>

107. [In it] sometimes there is [reference to] duty, sometimes to games, sometimes to money, sometimes to peace, and sometimes laughter is found in it, sometimes fight, sometimes love-making and sometimes killing [of people].

108-109. This teaches duty to those who go against duty, love to those who are eager for its fulfilment, and it chastises those who are ill-bred or unruly, promotes self-

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101-103 <sup>1</sup> This name occurs in Rām. and Mbh. and in some Purāṇas, See Vidyālinkar, JK. *sub voce*.

106 <sup>1</sup> A. K. Coomaraswamy has freely translated 106-109. (See MG. New York, 1936, pp. 16-17).

restraint in those who are disciplined, gives courage to cowards, energy to heroic persons, enlightens men of poor intellect and gives wisdom to the learned.<sup>1</sup>

110. This gives diversion to kings, and firmness [of mind] to persons afflicted with sorrow, and [hints of acquiring] money to those who are for earning it, and it brings composure to persons agitated in mind.

111-112. The drama as I have devised, is a mimicry<sup>2</sup> of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all.

113. The drama will thus be instructive<sup>3</sup> to all, through actions and States depicted in it, and through Sentiments, arising out of it.

114-115. It will [also] give relief to unlucky persons who are afflicted with sorrow and grief or [over]-work, and will be conducive to observance of duty as well as to fame, long life, intellect and general good, and will educate people.

116. There is no wise maxim, no learning, no art or craft, no device, no action that is not found in the drama

117-118. Hence I have devised the drama in which meet all the departments of knowledge, different arts and various actions. So [O Daityas] you should not have any anger towards the gods, for a mimicry of the world with its

108-109 <sup>1</sup> All these lay stress on the educative aspect of dramatic performances.

111-112 <sup>2</sup> Aristotle also brings in 'imitation' to explain poetry and drama (See Poetics)

113 <sup>3</sup> See above 108-109 note

Seven Divisions (*sapta dvīpa*)<sup>1</sup> has been made a rule of, in the drama.

119. Stories taken out of the Vedic lore as well as Semi-historical Tales [so embellished that they are] capable of giving pleasure, in the world, is called drama.

120. A mimicry of the exploits of gods, Asuras, kings as well as house-holders in this world, is called drama.

121. And when human nature with its joys and sorrows, is depicted by means of Representation through Gestures, and the like (i. e. Words, Costume and *sattva*) it is called drama."

### *Offering Pūjā to the gods of the stage*

122-123. Then Brahmā said to all the gods, "Perform duly in the playhouse a ceremony (*yajana*) with offerings, Homa,<sup>1</sup> Mantras, (sacred) plants, Japa<sup>2</sup> : and the offerings in it should consist of eatables hard as well as soft (*bhojya* and *bhaksya*).

124. Thus you all will have a happy adoration among the mortals. A dramatic spectacle (*prekṣā*)<sup>1</sup> should not be held without offering Pūjā<sup>2</sup> to the stage.

117-118 <sup>1</sup>According to the later Purāṇic geography the world was divided into seven continents such as Jambū, Plakṣa, Sālmali, Kuṣa, Krauñci, Sāka and Puskara. Each of these continents was further subdivided into nine regions, and Bhārata (India) is a region of the Jambū continent. See note 3 on 7-12 above.

122-123 <sup>1</sup> *homa*—offering oblations to gods by throwing *ghee* into the consecrated fire.

<sup>2</sup> *mantra*—formula sacred to any deity.

<sup>3</sup> *japa*—repeating a *mantra* or muttering it many times.

<sup>4</sup> See Ag.

124 *Prekṣā* (Pali *pekkhā*) occurring in *Sikhāpadas* (c. 600 B.C.)

<sup>2</sup> *pūjā*—worshipping a deity with flowers, sweet scent, incense, music and offering of eatables.



125. He who will hold a dramatic spectacle without offering the Pūjā, will find his knowledge [of the art] useless, and he will be reborn as an animal of lower order.

126. Hence [producers of a play] should first of all offer by all means, Pūjā to the [presiding] deity of the stage,<sup>1</sup> which is similar to the [Vedic] sacrifice.

127. The actor (*nartaka*) or his wealthy patron (*artha-pati*) who does not offer this Pūjā or does not cause it to be offered, will sustain a loss.

128. He who will offer this Pūjā according to the rules and the observed practice, will attain auspicious wealth and will [in the end] go to heavens."

129. Then Brahmā with other gods said to me, "Let it be so, offer Pūjā to the stage."

Here ends Chapter I of Bharata's Nāṭyaśāstra,  
which treats of the Origin of Drama.

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<sup>1</sup>125    <sup>2</sup>See XXXVI. 12

## CHAPTER TWO

### DESCRIPTION OF THE PLAYHOUSE

1-2. On hearing Bharata's words, the sages said, "O the holy one, we would like to hear about the ceremony relating to the stage.<sup>1</sup> And how are the men of future to offer Pūjā in the playhouse or [to know about] the practices related to it, or its accurate description?

3. As the production of a drama begins with the playhouse, you should [first of all] give us its description."

#### *Three types of a playhouse*

4. On hearing these words of the sages, Bharata said, "Listen, O sages, about the description of a playhouse<sup>1</sup> and of the Pūjā to be offered in this connexion.

5-6. Creations of gods [observed] in houses and gardens are the outcome of their [mere] will; but men's [creative] activity should be carefully guided by rules [laid down in the Śāstras]. Hence, listen about the method of building a

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1-2 <sup>1</sup> *ranga* here means 'the stage.' It may also mean the auditorium as well as the spectators sitting there. See Kālidāsa; Śak. I 4. 2.

4. <sup>1</sup> Except the cave (c. 200 B C) in the Ramgarh hill suspected by Th. Bloch (Report of the Archaeological Survey of India, 1903-4, pp. 123 ff) to have been the remains of a theatre, there is no other evidence of the existence of a playhouse in ancient India. From the description of the playhouse in the present chapter we learn that it was constructed with brick walls and wooden posts probably with a thatched bungalow roof. The *samgīdāsālā* (*samgītaśālā*) mentioned by Kālidāsa in his *Mālavi*, was probably a playhouse. Large open halls called *nāṭmandir* often found in front of more recently built temples in Bengal and the neighbouring provinces may be connected with the extinct playhouse. This *nāt-mandir* or *nāt-śālā* is often met with in the medieval Bengali literature.

playhouse and of the manner of offering Pūjā at the site [of its construction].

7-8. There are three types of playhouse devised by the wise Viśvakarmā [the heavenly architect] in the treatise on his art (*śāstra*). They are oblong (*vikṛṣṭa*)<sup>2</sup> square (*caturasra*) and triangular (*tryasra*).

### *Three sizes of the playhouse*

8-11. Their sizes vary; they may be large (*tyestha*), middle-sized (*madhya*) and small (*avara*).<sup>3</sup> The length (lit. measurement) of these [three types] fixed in terms of cubits as well as *Dandas*, is one hundred and eight, sixtyfour or thirtytwo. They<sup>4</sup> should [respectively] have [sides] one hundred and eight, sixtyfour and thirtytwo [cubits or *Dandas*]<sup>5</sup> long. The large playhouse is meant for gods<sup>6</sup> and the middle-sized one for kings, while for the rest of people, has been prescribed the smallest [theatre].<sup>7</sup>

8-11 <sup>3</sup> Some are for identifying the oblong, the square and the triangular types respectively with the large, the middle-sized and the small playhouses, but Ag. very rightly objects to this. According to Ag.'s view there will be the following nine types of playhouse: (i) large oblong, (ii) large square, (iii) large triangular, (iv) medium oblong, (v) medium square, (vi) medium triangular, (vii) small oblong, (viii) small square and (ix) small triangular. For a free translation of the passages in this chapter (8, 17, 19, 24-28, 33-35, 43-53, 63, 68, 69-92) relating to the construction of the playhouse see D. R. Mankad, "Hindu Theatre" in *IHQ*: VIII, 1932, pp. 482 ff.

<sup>2</sup> They i. e. the large, the middle-sized and the small.

<sup>3</sup> As the measurements described are both in terms of cubits and *dandas* (4 cubits), eighteen kinds of playhouse will be available.

<sup>4</sup> Ag. (I, p. 51) thinks that by gods, kings and other peoples mentioned in this passage, characters in a play have been meant. But this view does not seem to be plausible. So the other view, mentioned by him, which takes gods and kings etc. as spectators may be accepted.

<sup>5</sup> After this, B. reads three couplets which go rightly between 20 and 24. G. also holds the same view.

*The table of measurement*

12-16. Listen now about the measurement of all these theatres, which has been fixed by Viśvakarmā. Units of these measurements<sup>1</sup> are: Aṇu, Raja, Bāla, Likṣā, Yūkā, Yava, Aṅgula, cubit (*basta*) and Daṇḍa.

8 Aṇus	= 1 Raja
8 Rajas	= 1 Bāla
8 Bālas	= 1 Likṣā
8 Likṣās	= 1 Yūkā
8 Yūkās	= 1 Yava
8 Yavas	= 1 Aṅgula
24 Angulas	= 1 cubit
4 cubits	= 1 Daṇḍa.

With the preceding table of measurement I shall describe them (*i. e.* the different classes of playhouse).

*A playhouse for mortals*

17. An [oblong] playhouse meant for mortals<sup>1</sup> should be made sixtyfour cubits in length and thirtytwo cubits in breadth.

*Disadvantage of a too big playhouse*

18-19. No one should build a playhouse bigger than the above; for a play [produced] in it (*i. e.* a bigger house) will not be properly expressive. For anything recited or uttered in too big a playhouse will be losing euphony

12-16 <sup>1</sup> The table of measurement given here agrees substantially with the one given by Kautilya (see IHQ VIII, p. 487 footnote).

17 <sup>1</sup> A medium oblong playhouse is meant here. It is described in detail later on. See 33-38, 43-45, 63-65 below.

[for the hearers] due to weak resonance of the sounds uttered.

20. [Besides this] when the playhouse is very big, the expression in the face [of actors] on which rests the Representation of States and Sentiments, will not be distinctly visible [to all the spectators].

21. Hence it is desirable that playhouses should be of medium size, so that the Recitatives as well as the songs in it, may be more easily heard [by the spectators].

22-23. Creations of gods [observed] in house and gardens are the outcome of their [mere] will, while men are to make careful efforts in their creation; hence men should not try to rival the creation of gods.<sup>1</sup> I shall now describe the characteristics of a [play] house suitable for human beings.

#### *Selection of a suitable site*

24. The expert [builder] should first of all examine a plot of land and then proceed with a good resolve to measure the site of the building.

25. A builder should erect a playhouse on the soil which is plain, firm, hard, and black or not white.

26. It should first of all be cleared and then scratched with a plough, and then bones, pegs, potsherds in it as well as grass and shrubs growing in it, are to be removed.

#### *Measurement of the site*

27a. The ground being cleared one should measure out [the building site].<sup>1</sup>

18-19 <sup>1</sup> See Ag. on this point.

22-23 <sup>1</sup> That is, mortals (men) shon'd not build a playhouse of the biggest type which has been prescribed for gods.

27a <sup>1</sup> This hemistich is followed in B. and G. by one couplet which in trans. is as follows: The asterisms Uttaraphālgunī (*Beta-Leonis*), Uttarāsā-

27-28. Under the asterism Pūṣyā (*Cancer*) he should spread [for measurement] a piece of white string which may be made of cotton, wool, Muñjā grass or bark of some tree.

*Taking up the string*

28-31. Wise people should prepare for this purpose a string which is not liable to break. When the string is broken into two [pieces] the patron<sup>1</sup> [of the dramatic spectacle] will surely die. When it is broken into three a political disorder will occur in the land, and it being broken into four pieces the master of the dramatic art<sup>2</sup> will perish, while if the string slips out of the hand some other kind of loss will be the result. Hence it is desired that the string should always be taken and held with [great] care. Besides this the measurement of ground for the playhouse should be carefully made.

32-33. And at a favourable moment which occurs in a (happy) Tithi<sup>1</sup> during its good part (*su-kāraṇa*)<sup>2</sup> he should get the auspicious day declared after the Brahmins have been satisfied [with gifts]. Then he should spread the string after sprinkling on it the propitiating water.

*The ground-plan of a playhouse*

33-35. Afterwards he should measure a plot of land sixtyfour cubits [long]<sup>1</sup> and divide the same [lengthwise] into

dhā (*Tau-Sagittarii*). Uttarabhādrapadā (*Andromedæ*). Mṛgaśīras (*Lambda-Orionis*). Viśākhā (*Iota-Libra*). Revatī (*Piscium*). Hastā (*Corvis*). Tīṣṭā (*Delta-Cancer*) and Anurādhā (*Delta-Scorpii*) are favourable in connexion with drama.

28-31 <sup>1</sup> *svāmīnab* = *paekṣāpateb*, Ag.

<sup>2</sup> *prayoktur* = *nātyācāryasya*, (Ag)

32-33 <sup>1</sup> *tithi*—a lunar day.

<sup>2</sup> *karana*—a half of a lunar day, see below 43-45 note

33-35 <sup>1</sup> See 17 above and the note 1 on it.

two [equal] parts. The part which will be behind him (i.e. at his back) will have to be divided again into two equal halves. Of these halves one [behind him] should be again divided equally into two parts, and on one of these will be made the stage (*raṅga-śīrṣa*) and on the part at the back the tiring room.

*The ceremony of laying the foundation*

35-37. Having divided the plot of land according to rules laid down before, he should lay in it the foundation of the playhouse. And during this ceremony [of laying the foundation] all the musical instruments such as, conchshell, Dundubhi<sup>1</sup>, Mṛdaṅga<sup>2</sup> and Paṇava<sup>3</sup> should be sounded.

37-38. And from the places for the ceremony, undesirable persons such as heretics<sup>1</sup> including Śramaṇas,<sup>2</sup> men in dark red (*kāśāya*)<sup>3</sup> robes as well as men with physical defects, should be turned out.

38-39. At night, offerings should be made in all the ten directions [to various gods guarding them] and these offerings should consist of sweet scent, flowers, fruits and etables of various other kinds.

35-37 <sup>1</sup> *dundubhi*—a kind of drum

<sup>2</sup> *mṛdaṅga*—a kind of earthen drum.

<sup>3</sup> *paṇava*—a small drum or tabor.

37-38 <sup>1</sup> *pāśanda*—Derived originally from *pāśada* (meaning 'assembly' or 'community') its Pkt. form was *pāsada*. With spontaneous nasalization of the second vowel it gave rise to Aśokan *paśaṃda* (Seventh Pillar Edict, Delhi-Toprā), which is the basis of Skt. *pāśanda* in the sense of 'heretic.'

<sup>2</sup> B. reads *śramaṇa*, but G *śramana*; the word means naked Jain monks. See XVIII. 36 note 2.

<sup>3</sup> *kāśāya vaśana*—men in *kāśāya* or robe of dark red colour; such people being Buddhist monks who accepted the vow of celibacy, were considered an evil omen, for they symbolised unproductivity and want of worldly success etc. See also XVIII. 36 note 2.

39-41. The food-stuff offered in [the four cardinal directions] east, west, south and north, should respectively be of white, blue, yellow and red colours. Offerings preceded by [the muttering of] Mantras should be made in [all the ten] different directions to deities presiding over them.

41-42. At [the time of laying] the foundation ghee<sup>1</sup> and Pāyasa<sup>2</sup> should be offered to Brahmins, Madhuparka<sup>3</sup> to the king, and rice with molasses to masters [of dramatic art].

42-43. The foundation should be laid during the auspicious part of a happy Tithi under the asterism Mūlā (*Lambda-Scorpionis*).

### Raising pillars of the playhouse

43-45. After it has been laid, walls should be built and this having been completed, pillars within the playhouse should be raised in an [auspicious] Tithi and Karaṇa<sup>4</sup> which are under a good asterism. This [raising of pillars] ought to be made under the asterism Rohiṇi (*Aldebaran*) or Śravaṇā (*Aquillae*) [which are considered auspicious for the purpose].

41-42 <sup>1</sup> ghee—clarified butter.

<sup>2</sup> pāyasa—rice cooked in milk with sugar. It is a kind of rice-porridge.

<sup>3</sup> madhuparka—'a mixture of honey'; a respectful offering prescribed to be made in Vedic times, to an honourable person and this custom still lingers in ceremonies like marriage. Its ingredients are five: curd (*dadhi*), ghee (*sarṣu*), water (*jala*), honey (*ksandra*) and white sugar (*sita*).

43-45 <sup>4</sup> karaṇa—half of the lunar day (*tithi*). They are eleven in number viz.—(1) *vasa*, (2) *vālava*, (3) *ksaulava*, (4) *taṭṭila*, (5) *gara*, (6) *vaṇija*, (7) *viṣṭi*, (8) *śakṇi*, (9) *catuspada*, (10) *nāga* and (11) *kintagbha*, and of these the first seven are counted from the second half of the first day of the *śukla-pakṣa* (bright half of the moon) to the first half of the fourteenth day of the *kṛṣṇa-pakṣa* (dark half of the moon). They occur eight times in a month. The remaining *karaṇas* occur in the remaining duration of *tithis* and appear only once in a month. See *Sūrya-siddhānta*—II, 67-68.



45-46. The master [of dramatic art], after he has fasted for three [days and] nights, is to raise the pillars in an auspicious moment at dawn.

46-50. <sup>1</sup>In the beginning, the ceremony in connexion with the Brahmin pillar should be performed with completely white,<sup>2</sup> articles purified with ghee and mustard seed ; and in this ceremony Pāyasa should be distributed [to Brahmins]. In case of the Kṣatriya pillar, the ceremony should be performed with cloth, garland and unguent which should all be of red<sup>3</sup> colour; during the ceremony rice mixed with molasses should be given to the twice-born caste. The Vaiśya pillar should be raised in the north-western direction of the play-house and [at the ceremony of its raising] completely yellow<sup>4</sup> articles should be used, and Brahmins should be given rice with ghee. And in case of the Sūdra pillar, which is to be raised in the north-eastern direction, articles used in offering should all be of dark<sup>5</sup> colour, and the twice-born caste should be fed with Kṛsarā.

50-53. First of all in case of the Brahmin pillar, white garlands and unguent as well as gold from an ear-ornament should be thrown at its foot, while copper, silver, and iron are respectively to be thrown at the feet of the Ksatriya, Vaiśya and Sūdra pillars. Besides this, gold should be thrown at the feet of the rest [of pillars].

53-54. The placing of pillars should be preceded by the display of garlands of [green] leaves and the utterance of

46-53 <sup>1</sup> Before 46, G. reads on the strength of a single ms. one couplet which seems to record a tradition that the pillars should be wooden.

<sup>2</sup> white—symbol of purity and learning associated with the Brahmins

<sup>3</sup> red—symbol of energy and strength, associated with the Ksatriyas.

<sup>4</sup> yellow—symbol of wealth (gold), associated with the Vaiśyas

<sup>5</sup> dark—symbol of non-Aryan origin associated, with the Sūdras

‘Let it be well’ (*svasti*) and ‘Let this be an auspicious day’ (*puṇyāba*).

54-57. After pleasing the Brahmins with considerable (*anulpa*) gift of jewels, cows and cloths, pillars should be raised [in such manner that] they do neither move nor shake nor turn round. Evil consequences that may follow in connexion with the raising of pillars, are as follows: when a pillar [after it has been fixed] moves drought comes, when it turns round fear of death occurs, and when it shakes fear from an enemy state appears. Hence one should raise a pillar free from these eventualities.

58-60 In case of the holy Brahmin pillar, a cow<sup>1</sup> should be given as fee (*dakṣiṇā*) and in case of the rest [of the pillars] builders should have a feast. And [in this feast foodstuff] purified with Mantra should be given by the wise master of the dramatic art. And the priest and the king should be fed with honey and Pāyasa. Then the workers should be fed Kṛsarā<sup>2</sup> and salt.

60-63. After all these rules have been put into practice and all the musical instruments have been sounded, one should raise the pillars with the muttering over them of a suitable Mantra [which is as follows] ॐ ‘Just as the mount of Meru is immovable and the Himālaya is very strong, so be thou immovable and bring victory to the king.’ Thus the experts should build up pillars, doors, walls and the tiring room, according to rules.

58-60 <sup>1</sup> This kind of payment is probably a relic of the time when there was no metallic currency.

<sup>2</sup> *kṛsarā* is made of milk sesamum (*tila*) and rice. Compare this word with NIA. *kḥicādi* or *kḥicūdi* (rice and pulse boiled together with a few spices).

*The Mattavāraṇī*

63-65. On [each] side of the stage should be built the Mattavāraṇī<sup>1</sup> and this should be furnished with four pillars and should be equal in length to the stage, and its plinth should be a cubit and a half high.<sup>2</sup> And the plinth of the auditorium (*raṅgamaṇḍala*) should be equal in height to that of the two [Mattavāraṇīs].

65-67. At the time of building them (the two Mattavāraṇīs) garlands, incense, sweet scent, cloths of different colour as well as offerings agreeable to Bhūtas should be offered [to them].

63-65 <sup>1</sup> *matta-vārāṇī*—The word does not seem to occur in any Skt. dictionary. There is however a word *mattavārāṇa* meaning 'a turret or small room on the top of a large building, a veranda, a pavilion' In Kṣīrasvāmin's commentary to the *Amarakośa*, *mattavārāṇa* has been explained as follows: *mattāmbopāśrayaḥ syāt prāgrīva mattavārāṇaḥ* (see Oka's ed. p. 50). This is however not clear. *Mattavārāṇayor varanḍaka* mentioned in Subandhu's *Vāsavadattā* (ed. Jivananda, p. 33) is probably connected with this word. Sivarāma Tripathi's commentary on this work does not give any clear idea about *mattavārāṇa* or *mattavārāṇayor varanḍaka*. But the word *mattavārāṇī* may be tentatively taken in the sense of 'a side-room'. Ag. seems to have no clear idea about it. See also Ag. (I. pp. 64-65) A Dictionary of Hindu Architecture, by P. K. Acharya (Allahabad. 1927) does not give us any light on this term.

<sup>2</sup> According to a view expressed in the Ag. (I p. 62) the plinth of the *mattavārāṇī* is a cubit and a half higher than that of the stage. The plinth of the auditorium is also to be of the same height as that of the *mattavārāṇī*. But nothing has been said about the height of the plinth of the tiring room. From the use of terms like *raṅgāvātarāṇa* (descending into the stage) it might appear that the plinth of the tiring room too, was higher than the stage. Weber however considered that the stage was higher. *Indische Studien*, XIV. p. 225 Keith. 'Skt. Drama, p. 360 : cf. Lévi, *Le Théâtre indien*, i 374. ii 52.

65-67 <sup>1</sup> According to one reading iron (*āyasam*) should be placed below them (pillars). But this is inconsistent, see 50-53 above.

And to ensure the good condition of the pillars, one should give to the Brahmīns Pāyasa<sup>1</sup> and other eatables such as Kṛsarā. The Mattavāraṇīs should be built up after observing all these rules.

### *The stage*

68. Then one should construct the stage after a due performance of all the acts prescribed by rules, and the stage should include six piece of wood.

69-71. The tiring room should be furnished with two doors.<sup>1</sup> In filling up [the ground marked for the stage] the black earth should be used with great care. This earth is to be made free from stone chips, gravel and grass by the use of a plough to which are to be yoked two white draught animals. Those who will do [the ploughing] work should be free from physical defects of all kinds. And the earth should be carried in new baskets by persons free from defective limbs.

72-74. Thus one should carefully construct the plinth of the stage (*rangaśīrsa*).<sup>1</sup> It must not be [convex] like the back of a tortoise or that of a fish. For a stage the ground

68 <sup>1</sup> Some scholars following Ag are in favour of taking *rangapīṭha* and *rangaśīrsa* as two different parts of the playhouse (see D. R. Mankad, "Hindu Theatre" in IHQ. VIII 1932, pp. 480 ff. and IX. 1933 pp. 973 ff., V. Raghavan, "Theatre Architecture in Ancient India", *Triteni* IV-VI, (1931, 1933) also "Hindu Theatre", IHQ IX. 1933 pp. 991 ff. I am unable to agree with them. For my arguments on this point see "The Hindu Theatre" in IHQ IX 1933 pp. pp. 591 ff and "The NS and the Abhinavabharati" in IHQ. X. 1934 pp. 161 ff see also note 3 on 86-92 below.

69-71 <sup>1</sup> On this point the Hindu Theatre has a similarity with the Chinese theatre. A. K. Coomaraswamy, "Hindu Theatre" in IHQ IX. 1933 p. 594

72-74 <sup>1</sup> See note 1 on 68. If *rangaśīrsa* and *rangapīṭha* are taken to mean two different parts of the playhouse, the interpretation of the passage will lead us to unnecessary difficulty.

which is as level as the surface of a mirror, is commendable. Jewels and precious stones should be laid underneath this by expert builders. Diamond is to be put in the east, *lapis lazuli* in the south, quartz in the west and coral in the north, in the centre gold.

*Decorative work in the stage*

75-80. The plinth of the stage having been constructed thus, one should start the wood-work which is based on a carefully thought out (*ūha-pratyūha-samyukta*)<sup>1</sup> [plan], with many artistic pieces such as decorative designs, carved figures of elephants, tigers and snakes. Many wooden statues also should be set up there, and this wood-work [should] include *Niryūhas*,<sup>2</sup> variously placed mechanized latticed windows, rows (*dbāraṇi*) of good seats, numerous dove-cots and pillars raised in different parts of the floor.<sup>3</sup> And the wood-work having been finished, the builders should set out to finish the walls. No pillar, bracket,<sup>4</sup> window, corner or door should face a door.<sup>5</sup>

80-82. The playhouse should be made like a mountain cavern<sup>1</sup> and it should have two floors<sup>2</sup> [on two different

75-80 <sup>1</sup> *ūha* and *pratyūha* may also be taken as two architectural terms (see Ag. I, p. 63).

<sup>2</sup> *niryūha* is evidently an architectural term, but it does not seem to have been explained clearly in any extant work. Ag's explanation does not give us much light.

<sup>3</sup> In the absence of a more detailed description of the different parts of the wood-work, it is not possible to have a clear idea of them. Hence our knowledge of the passage remains incomplete till such a description is available in some authentic work.

<sup>4</sup> *nāgadanṭa* means 'a bracket'. The word occurs in Vātsyāyana's *Kāmasūtra*, I. 54).

<sup>5</sup> On this passage see Ag.

80-82 <sup>1</sup> The pillars of the playhouse being of wood, the roof was in all probability thatched, and in the form of a pyramid with four sides. Probably that was to give it the semblance of a mountain cavern.

<sup>2</sup> The two floors mentioned here seem to refer to floors of different heights

levels] and small windows, And it should be free from wind and should have good acoustic quality For [in such a play-house] made free from the interference of wind, voice of actors and singers as well as the sound of musical instruments<sup>2</sup> will acquire volume.

82-85. The construction of walls being finished, they should be plastered and carefully white-washed. After they have been smeared [with plaster and lime], made perfectly clean and beautifully plain, painting should be executed on them. In this painting should be depicted creepers, men, women, and their amorous exploits.<sup>1</sup> Thus the architect should construct a playhouse of the oblong type.

### *Description of a square playhouse*

86-92. Now I shall speak of the characteristics of that of the square<sup>1</sup> type. A plot of land, thirtytwo cubits in length and breadth, is to be measured out in an auspicious moment, and on it the playhouse should be erected by experts in dramatic art. Rules, definitions and propitiatory ceremonies mentioned before [in case of a playhouse of the oblong type] will also apply in case of that of the square type. It should be made perfectly square and divided into requisite

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which the auditorium, *mattavāraṇi* and the stage has. See 63-65 above and note 2 on it. According to some old commentators *dvibhūmī* indicated a two storied playhouse while others were against such a suggestion. See Ag (I, p. 65)

<sup>2</sup> *kutapa*—This word has been explained twice by Ag. as musical instruments. See (I pp 73 and 186) But in two other places (I, p. 65) and (I p. 214) he explains it differently.

82-85 <sup>1</sup> *ātmaśabbogajām* literally means 'due to self-indulgence or enjoyment of the self'. Compare with this description the decorative paintings in the Ajanta caves

86-92 <sup>1</sup> *Cāturastra* gives rise to NIA, *canras* or *coras*.

parts<sup>2</sup> by holding the string [of measurement], and its outer walls should be made with strong bricks very thickly set together. And inside the the stage and in proper directions [the architect] should raise ten pillars<sup>3</sup> capable of supporting the roof. Outside the pillars, seats should be constructed in the form of a staircase by means of bricks and wood, for the accommodation of the spectators. Successive rows of seats should be made one cubit higher than those preceding them, and the lowest row of seats being one cubit higher than the floor. And all these seats should overlook the stage.

92-95. In the interior of the playhouse six more strong pillars capable of supporting the roof should be raised in suitable positions and with [proper] ceremonies (i. e. with those mentioned before). And in addition to these, eight more pillars should be raised by their side. Then after raising [for the stage or *raṅgapīṭha*] a plinth eight cubit [square, more] pillars should be raised to support the roof of the playhouse. These [pillars] should be fixed to the roof by proper fasteners, and be decorated with figurines of 'woman-with-a-tree' (*sālastrī—śālabhañjikā*)

95-100. After all these have been made, one should carefully construct the tiring room. It should have one door leading to the stage through which persons should enter with their face towards [the spectators]. There should also be a

<sup>2</sup> The exact nature of this division is not clear from the passage. The view expressed by Ag (I, p 66) on this point does not seem to be convincing.

<sup>3</sup> The position of these ten pillars and others mentioned afterwards is not clear from the text. Whatever is written on this point in Ag.'s commentary is equally difficult to understand. Those who are interested in the alleged view of Ag., may be referred to articles of D. R. Manked and V. Raghavan (*loc cit.*) See also D. Subba Rao's article in the Journal of the Oriental Inst. Baroda, vol II, pp. 190 ff.

92-95 <sup>1</sup> *sālastrī=śāla-bhañjikā* (see A. K. Coomaraswamy, 'The Women and tree or śālabhañjikā in Indian literature', in *Acta Orientalia*, vol VII, also cf. this author's *Yakṣas*, Part II p 11.).

second door facing the auditorium. The stage [of the square playhouse] should be eight cubits in length and in breadth. It should be furnished with an elevated plinth with plain surface, and its *Mattavāraṇī* should be made according to the measurement prescribed before (*i.e.* in case of the oblong type of playhouse). The *Mattavāraṇī* should be made with four pillars by the side<sup>1</sup> of the plinth [mentioned above]. The stage should be either more elevated than this plinth or equal to it in height. In case of a playhouse of the oblong (*vikṛṣṭa*) type, it should be higher than the stage, whereas in a playhouse of the square type it should have a height equal to that of the stage. These are the rules according to which a square type playhouse is to be built.

*Description of a triangular playhouse*

101-104. Now I shall speak about the characteristics of the triangular (*tryasra*) type of playhouse. By the builders, a playhouse with three corners should be built, and the stage in it also should be made triangular. In one corner of the playhouse there should be a door, and a second door should be made at the back of the stage. Rules regarding walls and pillars<sup>2</sup> which hold good in case of a playhouse of the square type, will be applicable in case of the triangular type.<sup>3</sup> These are the rules according to which different types of playhouse are to be constructed by the learned. Next I shall describe to you the [propitiatory] *Pūjā* in this connexion.

Here ends Chapter II of Bharata's *Nāṭyaśāstra*,  
which treats of the Characteristics of a Playhouse.

95-100 <sup>1</sup> Both the sides are meant. There should be two *mattavāraṇīs* as in the case of an oblong medium (*vikṛṣṭa-madhyā*) playhouse described before (17, 32-35)

101-104 <sup>2</sup> It is not clear how the triangular playhouse will have pillars like those of other types.

<sup>3</sup> No *mattavāraṇī* has been prescribed in case of the Triangular playhouse.



## CHAPTER THREE

### PŪJĀ TO THE GODS OF THE STAGE

#### *Consecration of the playhouse*

1-8 In the auspicious playhouse constructed with all the characteristics [mentioned above] cows, and Brahmins muttering [proper Mantras] should be made to dwell for a week. Then the master of the dramatic art who has been initiated [for the purpose] and has put on new cloths, fasted for three days, lived away from his bed-room (lit. the dwelling house), has kept his senses under control and has [thus] become purified, will besprinkle his limbs with water over which purificatory Mantras have been muttered, and consecrate the playhouse. This [consecration] should take place after he has made obeisance to the great god Śiva, the lord of all the regions, Brahmā who sprung from the lotus, Brhaspati, the preceptor of gods, Viṣṇu, Guha (Kārtikeya), Sarasvatī, Lakṣmī, Siddhi, Medhā, Smṛti, Matī, Candra (Moon), Sūrya (Sun), Winds, Guardians of all directions, Aśvins, Mitra, Agni, and other gods, such as Rudra, Varṇas<sup>1</sup>, Kālā<sup>2</sup>, Kalī<sup>3</sup>, Yama, Niyatī, the Sceptre of Yama<sup>4</sup>, Weapons of Viṣṇu<sup>5</sup>, the Lord of the Nāgas (Serpents), the Lord of the birds (Garuda), Thunderbolt, Lightning, Seas, Gandharvas, Apsar-

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1-8 <sup>1</sup> *varṇas*—No gods called *varṇas* are to be met with in any other work. They may be taken as deities ruling specially over the four *varṇas* of people.

<sup>2</sup> Kālā—There are several legendary heroes (gods, sages and Asuras) of this name, see Vidyānāth, JK. *sub voce*.

<sup>3</sup> Kalī—There are many legendary heroes of this name, see JK. *sub voce*

<sup>4</sup> See note 5 below.

<sup>5</sup> Weapons of Viṣṇu appear as deities in the Act. I of Bhāṣa's Bāla

asas, Sages, Nāṭya-maids<sup>6</sup>, Mahāgrāmaṇī (the great leader of Gaṇas)<sup>7</sup>, Yakṣas, Guhyakas<sup>8</sup> and the hosts of Bhūtas.

9-10. Having made obeisance to these, and other divine sages (*devaṛṣi*), he should with folded palms invoke all the gods to their respective positions, and say, "Ye, holy ones, should take us under your protection during the night, and ye with your followers should offer us assistance in this dramatic performance."

### Offering Pūjā to the Jarjara

11-13. Having worshipped [thus] all the gods as well as all the musical instruments (*keṣṭapa*)<sup>1</sup> he should offer Pūjā to the Jarjara<sup>2</sup> for attaining good success at the performance

<sup>6</sup> *nāṭyākṣmāri*—Such goddesses are possibly mentioned nowhere else.

<sup>7</sup> *mahāgrāmaṇi*—The great leader of Gaṇas. It is very difficult to accept Ag's identification of *mahāgrāmaṇi* with Gaṇapati (*mahāgrāmaṇiḥ gaṇapatiḥ*). For in 58 below occurs the term *mahāgaṇéśvara* (in the plural number) indicating the different leaders of Gaṇas who followed Śiva. One of such leaders has been mentioned there as Nandiśvara (Nandin). Besides this the term Gaṇeśa (the leader of Gaṇas) has also been applied to Śiva in 47 below. In describing *pīṇḍibandhas* the *pīṇḍi* of Gaṇeśvara has been named as *daśakṣayaṇā vimardini* (IV. 260). This too shows that the words *gaṇéśvara*, *grāmatī* or *mahāgrāmaṇi* meant simply the leader, one of the leaders or the great leader of Gaṇas. The fully developed Gaṇapati seems to be non-existent at the time when the NŚ. was composed. Our suspicion in the matter seems to be corroborated by the variant *tatbā grāmādbī-devatā* recorded in the ms. *śba* of B for *mahāgrāmaṇyam*. Gaṇapati seems to be a late entrant into the Hindu pantheon. He is not mentioned in any one of the old Purāṇas. Only the Varāha, Vāmana, Garuḍa and Brahma-vaiṣṇava P. which are late, know the deity (Winternitz, Vol. I, pp. 566-568, 573. Vidyānākar, JK, *sub voce*). Yājñavalkya mentions Gaṇeśa (Hindu Law and Custom, pp. 42-44).

<sup>8</sup> Kālidāsa makes no distinction between Yakṣa and Guhyaka, See Meghadūta, 1 and 5.

11-13 <sup>1</sup> See below 72-73 note 3. The reading *samprayujya* in all editions and mss. seems to be wrong. It should be emended as *sampratīṣṭya*.

<sup>2</sup> See 73-81 below.

[and pray to it as follows]. "Thou art Indra's weapon killing all the demons ; thou hast been fashioned by all the gods, and thou art capable of destroying all the obstacles ; bring victory to the king and defeat to his enemies, welfare to cows and Brahmins, and progress to dramatic undertakings"

14-15. After proceeding thus according to rules and staying in the playhouse for the night, he (the master of the dramatic art) should begin Pūjā as soon as it is morning. This Pūjā connected with the stage should take place under the asterism Ādrā (*Alpha-Orionis*) or Maghā (*Regulus*) or Yāmyā (*Musca*) or Pūrvaphalguni (*Delta-Leonis*) or Pūrvāśāḍhā (*Delta-Sagittarii*) or Pūrvabhādrapadā (*Alpha Pegasi*) or Aśleṣā (*Hydrae*) or Mūlā (*Lambda-Scorpionis*)

16. The stage should be illuminated and the Pūjā of the gods in its connexion should be performed by the master of the dramatic art (*ācārya*) after he has purified his body, concentrated his mind [to these acts] and initiated himself [to the Pūjā].

### *Installation of the gods*

17. During the concluding moments of the day, which are considered to be hard and full of evils, and are presided over by Bhūtas, one should perform Ācamana<sup>1</sup> and cause the gods to be installed.

18-20. [Along with these gods] should be [taken] red thread-bangle (*pratisarā*)<sup>1</sup>, the best kind of red sandal, red flowers and red fruits. [With these and] articles such as

17 <sup>1</sup> *ācamana*—ceremonial rinsing of the mouth by sipping water from the palm of the hand.

18-20 <sup>1</sup> *pratisarā*—*sūtra-vīnirmala-granthi-mantah kañkanavīśab*, Ag (I. P 74).

barley, white mustard, sunned rice, Nāgapuṣpa<sup>2</sup> powder and husked saffron (*priyaṅgu*)<sup>3</sup>, the gods should be installed.

*The Maṇḍala for installing the gods*

20. In this ceremony one should draw in proper place a Maṇḍala according to the manner prescribed.

21 This maṇḍala should be sixteen Tālas (*basta*)<sup>4</sup> square and it should have doors on all its four sides.

22. In its middle should be drawn two lines vertically and horizontally (i.e. parallel to the sides), and in the apartments made by these lines, should be installed the different gods.

23-30 In the middle of this (*maṇḍala*), should be put Brahmā who has lotus as his seat<sup>5</sup>. Then one should first of all put in the east Śiva with his host of Bhūtas, Nārāyaṇa (Viṣṇu), Indra, Śhanda (Kārtikeya), Sūrya, Aśvins, Candra, Sarasvatī, Lakṣmī, Śraddhā and Medhā, in the south-east Agni, Svāhā, Viśvedevas, Gandharvas, Rudras and Ṛṣis, in the south Yama, Mitra with his followers, Pitr̥s, Piśācas, Uragas and Guhyakas, in the south-west the Rākṣasas and all the Bhūtas, in the west the Seas and Varuṇa, in the north-west the Seven Winds<sup>6</sup> and Garuḍa with other birds,

<sup>2</sup> *nāgapuṣpa*=the *campaka* tree (Apte), but Ag. says *nāgapuṣpam nāga-dantaḥ*.

<sup>3</sup> *priyaṅgu*=saffron, and not the fruit of the *priyaṅgu* creeper.

21 <sup>4</sup> *basta* in this passage is to be interpreted as *basta-tala* or *tāla* i.e. the interval between the tips of the thumb and the middle-finger stretched in opposite directions SR VII. 1046. Otherwise it will be impossible to accommodate the *maṇḍala* on the stage which is eight cubits wide (See II. 33-35). The ancient commentators like Saṅkuka and others pointed out how absurd it would be to take *basta* in the passage in the sense of cubit. (see Ag I. p. 75).

23-30 <sup>5</sup> According to Ag. a lotus is to be described in the centre of *maṇḍala*. <sup>6</sup> For the seven winds see the Vāmana P. (see Vidyālaṅkar, JK. *sub voce*).

in the north Kuvera, Mothers of the Nāṭya, Yakṣas with their followers, in the north-east leaders of Gaṇas such as Nandī, Brahmarṣis and the host of Bhūtas in their proper places.

31. And [in the eastern] pillar should be placed Sanat-kumāra<sup>1</sup>, in the southern one Dakṣa<sup>2</sup>, in the northern one Grāmaṇī (lit. leader of Gaṇas)<sup>3</sup> and in the western one Śhanda (Kārtikeya).

32. According to this rule all the gods in their [proper] form and colour should be placed in their respective positions

### *Offering Pūjā to the gods*

33. After they have been installed with regular ceremony in suitable places they should be worshipped in a fitting manner.

34. Gods [in general] should be given white<sup>1</sup> garlands and unguents, while Gandharvas, Agni and Sūrya should be given garlands and unguents of red<sup>2</sup> colour.

35. After being treated [thus] in due order and manner, they should be worshipped according to rules with suitable offerings.

36-39. [Offerings suitable to different gods and goddesses are as follows]: Brahmā Madhuparka,<sup>1</sup> Sarasvatī Pāyasa,<sup>2</sup> gods like Śiva, Viṣṇu, and Indra sweetmeats, Agni rice cooked with ghee, Candra and Sūrya rice cooked with

31. <sup>1</sup> Sanatkumāra—one of the great *ṛsis*, and a son of Brahmā.

<sup>2</sup> Dakṣa—one of the lords of the creation (*prajāpati*), son of Pracetas. There were other Dakṣas besides. See Vidyalankar, JK. *sub voce*

<sup>3</sup> See above 1-8 note 7.

34. <sup>1</sup> 'White' here seems to be the symbol of purity and good grace.

<sup>2</sup> 'Red' here seems to be the symbol of energy.

36-39 <sup>1</sup> *madhuparka*—see above II, 41-42, note 3

<sup>2</sup> *pāyasa*—see above II, 41-42 note.

molasses. Viśvedevas, Gandharvas and sages honey and Pāyasa, Yama and Mitra cakes and sweetmeats, Pitr̥s, Piśācas and Uragas ghee and milk, host of Bhūtas raw and cooked meat, wines of different kinds and grams covered with thick milk.

*Consecration of the Mattavārāṇī*

40-44 Similar shall be the rules regarding the Pūjā in connexion with the Mattavārāṇī. [Offerings to be made to gods and demigods are as follows]. Rākṣasas raw and cooked meat, Dānavas wine and meat, the remaining gods cake and Utkarṣikā<sup>2</sup> and boiled rice, gods of seas and rivers fish and cakes, Varuṇa ghee and Pāyasa, Sages various roots and fruits, the wind god and birds different edible stuff (lit. *bhaksya* and *bhojya*). Mothers<sup>3</sup> of the Nāṭya, and Dhanada (Kuvera) with his followers eatables including cakes, and Locitās.<sup>4</sup>

45 These different kinds of foodstuff should be offered to them and the Mantras to be uttered at the time of making offering to different gods will be as follows:—

46. (The Mantra for Brahṇā), O the god of gods, the most lordly one, the lotus-born one, the grand-father [of the worlds] accept this my offering consecrated by the Mantra.

47. (For Śiva) O the god of gods, the great god, the lord of Gaṇas<sup>1</sup> and the killer of Tripura, accept this my etc.

48. (For Viṣṇu), O Nārāyaṇa, Padmanābha, the best of the gods, with unrestrained movement, accept this my etc.

40-44 <sup>1</sup> See above.

<sup>2</sup> *utkarṣikā*—a kind of sweetmeat.

<sup>3</sup> These goddesses (*nāṭyamatrkās*) seem to have been ignored by the Purāṇas

<sup>4</sup> *locitā*—This word seems to be connected with the NIA *loci*, *loci*.

47. <sup>1</sup> It should be marked here that Śiva has been called Gaṇeśvara, a term applied in later times to Gaṇapati only.

49. (For Indra), O Purandara, the lord of gods, the thunder-bearer, the maker of the hundred exploits, accept this my etc.

50. (For Skanda), O Skanda the leader of the celestial army, the blessed one, the dear son of Śiva, O the six-mouthed one, accept this my etc.

51. (For Sarasvatī) O the goddess of the gods, the very blessed one, the dear wife of Hari, accept this my etc.

52. (For goddesses Lakṣmī, Siddhi, Mati, Medhā) O Lakṣmī, Siddhi, Mati and Medhā, ye who are honoured by all the worlds, accept this my etc.

53. (For Māruta) O Māruta, you who know the might of all the creatures and are the life of all the world, accept this my etc.

54. (For Rākṣasas) O the great Rākṣasas, the great-souled ones, the sons of Pulastya, born of different causes, accept this my etc.

55. (For Agni) O Agni, the mouth of the gods, the best of the gods, the smoke-bannered one, the eater of things offered in sacrifice, accept this my offering given with love.

56. (For Candra) O Soma, the lord of all the planets, the king of the twice-born ones, the favourite of the world, accept this my etc.

57. (For Sūrya) O the maker of day, the mass of heat, the best among the planets, accept this my etc.

58. (For lords of Gaṇas such as, Nandiśvara) O the great lord of Gaṇas, among whom Nandiśvara is the foremost, accept this my etc.

59. (For Pitr̥s) I bow to all the Pitr̥s, do ye accept my offering. (For Bhūtas) I always bow to all the Bhūtas who may have a liking for offerings.

60a. (For Kāmapāla) O Kāmapāla, I always bow to thee to whom this offering is made.

60-61 (For Gandharvas) O Gandharvas, amongst whom Nārada, Tumburu and Viśvāvasu<sup>1</sup> are the foremost, accept this my best offering.

61-62. (For Yama and Mitra) O Yama and Mitra, the gods who are adored by all the worlds, accept this my etc.

62-63. (For Nāgas) I bow to all the Pannagas in the nether region, who are devourers of wind, give me success in dramatic production after I have worshipped you.

63-64 (For Varuna) O Varuna, you who is the lord of all waters and has the swan as your mount, be pleased along with the seas and rivers, after I have worshipped you all.

64-65 (For Garuda) O the son of Vinatā, the high-souled one, the lord, the king of all the birds, accept this my etc.

64-66 (For Kuvera) O the superintendent of [all] wealth, the king of Yaksas, the guardian of the world, the lord of riches, ye along with Guhyakas and Yaksas accept this my etc.

66-67. (For mothers of the Nātya) O mothers of the Nātya such as Brāhmī and others, ye be happy and pleased to accept my offering.

67-68. (For others) O weapons of Rudra, ye accept my offerings. O weapons of Viṣṇu, ye too accept [things given by me] out of devotion for Viṣṇu.

68-69. O Yama, the Fate, the dispenser of death to all creatures and the end of all actions, accept my offerings

69-70. Ye other gods who are occupying the Matra-vāraṇī, accept this my etc.

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60-61. <sup>1</sup> Three ancient masters of music.



70-71. To all other gods and Gandharvas too, who occupy the heavens, the earth, the middle region and the ten directions, these offerings are made (lit. let these be accepted by them).

71-72. Then an [earthen] jar<sup>1</sup> full of water with a garland of leaves in its front, should be placed in the middle of the stage, and a piece of gold should be put into it.

72-73. All the musical instruments covered with cloth should be worshipped with [sweet] scent, flowers, garlands, incense and various eatables hard and soft.<sup>2</sup>

### *Consecration of the Jarjara*

73-74. Having worshipped all the gods in due order, and offering Pūjā to the Jarjara [in the following manner] one should have the obstacles removed.

74-76. [One should fasten a piece of] white cloth at the top [of the Jarjara], blue cloth at the Rudra joint, yellow cloth at the Viṣṇu joint, red cloth at the Skanda joint, and variegated cloth at the lowest joint.<sup>3</sup> And garlands, incense and unguents are to be offered to it (the Jarjara) in a fitting manner.

76-77. Having observed all these rites with incense, garlands and unguents one should consecrate<sup>1</sup> the Jarjara with the following Mantra:

77-78. "For putting off obstacles thou hast been made very strong, and as hard as adamant, by gods such as Brahmā.

78-79. Let Brahmā with all other gods protect thy top-

71-72. <sup>1</sup> For the significance of this jar see below 87-89.

72-73. <sup>2</sup> This passage with some minor variation has been repeated in B. and G. But this is out of place there. For the order in which musical instruments (*kaṭapa*) and the Jarjara should be worshipped see 11-13 above.

74-76. <sup>3</sup> For identifying the joints see 78-79 below.

most part, Hara (Śiva) the second part, Janārdana (Viṣṇu) the third part, Kumāra (Kārukeya) the fourth part, and the great Pannagas the fifth part.

80-81. Let all the gods protect thee, and be thou blessed. Thou, the killer of foes, hast been born under Abhijit (*Vega*), the best of the asterisms. Bring victory and prosperity to the king!"

*Homa or pouring ghee into sacrificial fire*

81-82. After the Jarjara has thus been worshipped and all offerings have been made to it, one should with appropriate Mantras perform Homa and pour (ghee) into the sacrificial fire.

82-83. After finishing the Homa he should with torches lighted [in the place of sacrifice] do the cleaning work which is to enhance the brilliance of the king as well as of the female dancers.

83-84. After having illumined the king and the dancers together with the musical instruments one should sprinkle them again with water sanctified by the Mantra, and say to them:

84-85. "You are born in noble families and adorned with multitudes of qualities, let whatever you have acquired by virtue of birth, be perpetually yours."

85-86. After saying these words for the happiness of the king, the wise man should utter the Benediction for the success of the dramatic production.

86-87. [The Benediction]: Let mothers such as Sarasvatī, Dhṛtī, Medhā, Hṛī, Śrī, Lakṣmī, and Smṛtī<sup>1</sup> protect you and give you success.

*Breaking the Jar*

87-88. Then after performing Homa according to rules

with ghee and the proper Mantra, the master of dramatic art should carefully break the jar.

88-89. In case the jar remains unbroken the king (lit. the master) will have a cause of fear from enemies, but when it is broken his enemies will meet with their destruction.

### *Illumination of the stage*

89-90. After the breaking of the jar, the master of the dramatic art should illuminate the auditorium with a lighted lamp.

90-91. Noisily, that is, with roaring, snapping of fingers, jumping and running about, he should cover the auditorium with that lighted lamp [in his hand].

91-92. Then a fight<sup>1</sup> should be caused to be made [on the stage] in accompaniment with the sound of all the musical instruments such as conch-shell, Dundubhi, Mrdaṅga and Paṇava.

92-93. If the bleeding wounds [resulting from the fight] will be bright and wide, that will be a [good] omen indicating success.

### *Good results of consecrating the stage*

93-94. If the stage is properly consecrated it will bring good luck to the king (lit the master) and to people, young and old, of the city as well as of the country.

94-95. But when the auditorium is not consecrated in proper manner it will be indifferently held by gods, and there will be an end of the dramatic spectacle, and it will likewise bring evil to the king.

95-96. He who willfully transgresses these rules [of

86 87 <sup>1</sup>These are the seven Nāṭya-mātrkāḥ. See 23-30 above.

91 92 <sup>2</sup>The significance of this fight is not clear.

consecration of the stage] and practises [the dramatic art], will soon sustain loss and will be reborn as an animal of lower order.

96-97. Offering worship to the gods of the stage is as meritorious as a [Vedic] sacrifice. No dramatic performance should be made without first worshipping the deities presiding over the stage. When worshipped, they (these gods) will bring you worship, and honoured they will bring you honour. Hence one should by all efforts offer Pūjā to the gods of the stage.

*Evils following non-consecration of the stage*

98-99. Never will fire fanned by violent wind burn things so quickly, as defective rites will burn quickly [the master of the dramatic art].

99-100. So the stage should be worshipped by the master of the dramatic art who is purified, disciplined and proficient in the rules of the art and initiated into the practice of it and has quiet of mind.

100-101. He who with an agitated mind places his offering in a wrong place, is liable to expiation like one who pours ghee into the sacrificial fire without proper Mantras. This is the procedure prescribed for worshipping the gods of the stage. It should be followed by producers [of plays] in holding a theatrical show in a newly built playhouse.

Here ends Chapter III of Bharata's Nāṭyaśāstra,  
which treats of Pūjā to the gods of the stage.

## CHAPTER FOUR

### DESCRIPTION OF THE CLASS DANCE

*Brahmā writes the first play and gets this performed*

1. After having worshipped [the gods presiding over the stage] I said to Brahmā, "Tell me quickly, O the mighty one, which play should be performed?"

2. [In reply] I was told by the Lord, "Perform the Amṛta-manthana (the Churning of the Ocean)<sup>1</sup> which is capable of stimulating efforts and of giving pleasure to gods.

3. I have composed this Samavakāra<sup>2</sup> which is conducive to [the performance of] duties (*dharmā*), to [the fulfillment of] desire (*kāma*) as well as [to the earning] wealth (*artha*)."

4. When this Samavakāra was performed, gods and demons were delighted to witness actions and ideas [familiar to them.]

5. Now, in course of time Brahmā (lit. the lotus-born one) said to me, "We shall present today the play before the great-souled Śiva (lit. the three-eyed one)."

6-7. Then on reaching along with other gods the abode of Śiva (lit. the bull-bannered one) Brahmā paid him respects and said, "O the best of the gods, please do me the favour of hearing and seeing the Samavakāra which has been composed by me."

8. "I shall enjoy it," said the lord of gods in reply. Then Brahmā asked me to get ready [for the performance].

9-10. "O the best of the Brahmins, after the Preliminaries connected with the performance had been completed this

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<sup>2</sup> <sup>1</sup>The legend about the churning of the ocean occurs in the Mbh. (I 17-19) and the Viṣṇu P. (1) See Winternitz, Vol I pp 389, 546

<sup>3</sup> See XX, 69 ff.

(Samavakāra named the Amṛta-manthana) as well as a Dīma<sup>1</sup> named the Tripuradāha (the Burning of Tripura)<sup>2</sup> was performed in the Himalayan region which consisted of many hills and in which there were many Bhūtas, Gaṇas<sup>3</sup> and beautiful caves and waterfalls."

11. Then all the [Bhūtas] and Gaṇas were pleased to see actions and ideas familiar to them, and Śiva too was pleased and said to Brahmā:]

12. "O the high-souled one, this drama (*nāṭya*) which is conducive to fame, welfare, merit and intellect, has been well-conceived by you.

13-14. Now in the evening, while performing it, I remembered that dance made beautiful by Angahāras<sup>1</sup> consisting of different Karaṇas.<sup>2</sup> You may utilize these in the Preliminaries (*pūrvavāṅga*) of a play.

### *Two kinds of Preliminaries*

14-16. In the application of the Vardhamānaka,<sup>1</sup> the Āsārīta,<sup>2</sup> the Gīta<sup>3</sup> and the Mahāgīta you will depict properly the ideas [by means of dance movements], and the Preliminaries which you have [just] performed are called "pure". [But] when these dances will be added to them (pure Preliminaries) they will be called "mixed".

9-10 <sup>1</sup> *dīma*—one of the plays of the major type, for its characteristics see XX. 84 ff

<sup>2</sup> *Tripuradāha*—As Śiva killed an Asura (demon) named Tripura, by burning him by one of his fiery arrows he is called Tripurāntaka. See JK *sub voce*.

13-14 <sup>1</sup> *āṅgahāras*—major dance figures which depend on minor dance figures (*karaṇas*) The word means 'movement of limbs'. See Ag. (I p. 91)

<sup>2</sup> See below 29-30 note 1. For details about the Angahāras see below 16 ff, 72 ff

14-16 <sup>1</sup> See V. 12-15 note 3

<sup>2</sup> See V. 21 note 1.

<sup>3</sup> See V. 60-63 note 3

### *Angahāras*

16-17. To these words of Śiva, Brahmā said in reply, "O the best of the gods, tell us about the use of the *Angahāras*."

17-18. Then Śiva (lit. lord of the world) called Taṇḍu and said, "Speak to Bharata about the use of the *Angahāras*."

18-19. And by Taṇḍu I was told the use of the *Angahāras*. I shall now speak of them as well as of the various *Karanas* and *Recakas*.<sup>1</sup>

19-27. The thirtytwo *Angahāras* are as follows:—*Śchirahasta*, *Paryastaka*, *Sūcividdha*, *Apaviddha*, *Ākṣiptaka*, *Udghaṭṭita*, *Viśkambha*, *Aparājita*, *Viśkambhāpasrta*, *Mattākrīḍa*, *Svastikarecita*, *Pārśvasvastika*, *Vrścika*, (*Vrścikāpasrta*) *Bhramara*, *Mattaskhalitaka*, *Madavilasita*, *Gatimandala*, *Paricchinnā*, *Parivrttarecita*, *Vaiśākharecita*, *Parāvṛtta*, *Alātaka*, *Pārśvaccheda*, *Vidyudbhṛānta*, *Uddhṛitaka*, (*Udvṛttaka*) *Alidha*, *Recita*, *Ācchurita*, *Ākṣiptarecita*, *Sambhṛānta*, *Apasarpita*, *Ardhanikuṭṭaka*.

### *Uses of Angahāras*

28-29. I shall now speak about their performance dependent on the *Karanas*. [And besides this] "O the best of the Brahmins, I shall tell you about the movements of hands and feet that are proper to the *Angahāras*."

### *Karanas*

29-30. All the *Angahāras* consist of *Karanas*, hence I shall mention the names of the latter as well as their descriptions.

18-19 <sup>1</sup> See below 247 ff.

28-29 <sup>1</sup> For details about *karaṇa* see 30 ff below

29-30 <sup>1</sup> *karaṇa*—minor dance figure. See Ag. (I 93)

30-34. The combined [movement of] hands and feet in dance is called the *Karaṇa*; Two *Karaṇas* will make one *Mātrkā*, and two, three, or four *Mātrkās* will make up one *Aṅghāra*. Three *Karaṇas* will make a *Kalāpaka*, four a *Śaṇḍaka*, and five a *Samghātaka*. Thus the *Aṅghāras* consist of six, seven, eight or nine *Karaṇas*. I shall now speak of the hand and feet movements making up these (*Karaṇas*).

31-55. The *Karaṇas* are one hundred and eight in number and they are as follows *Talapuṣpaputa Vartita*, *Valitoru*, *Apaviddha*, *Samanakha*, *Lina*, *Svastikarecita*, *Mandalasvastika*, *Nikuttaka*, *Ardhanikuṭṭaka*, *Kaṭicchinna*, *Ardharecita*, *Vakṣasvastika*, *Unmatta*, *Svastika*, *Prśhasvastika*, *Dikṣvastika*, *Alāta*, *Kaṭisama*, *Āksiptarecita*, *Vikṣiptākṣipta*, *Ardhasvastika*, *Añcita*, *Bhujangatrāsita*, *Urdhvajānu*, *Nikuñcita*, *Matalli*, *Ardhamatalli*, *Recakanikuṭṭita* (*Recita*), *Padāpaviddhaka*, *Valita*, *Ghūrṇita*, *Lalita*, *Dandapakṣa*, *Bhujangatrastarecita*, *Nūpura*, *Vaiśākharecita*, *Bhramaraka*, *Catura*, *Bhujāṅgāñcitaka*, *Daṇḍakarecita*, *Vṛścikakuṭṭita*, *Kaṭibhrānta*, *Latāvṛścika*, *Chinna*, *Vṛścikarecita*, *Vṛścika*, *Vyaṃsita*, *Pāśvanikuṭṭana* (*-kuṭṭaka*), *Latācatilaka*, *Krāntaka*, *Kuñcita*, *Cakramandala*, *Uromandala*, *Ākṣipta*, *Talavilāsita*, *Argala*, *Vikṣipta*, *Āvṛtta* (*Āvarta*), *Dolapāda*, *Nivṛtta*, *Vinivṛta*, *Parśvakrānta*, *Niśumbhita*, *Vidyudbhrānta*, *Ātikrānta*, *Vivartitaka*, *Gajakrīdita*, *Talasamsphoṭita*, *Garuḍaplutaka*, *Gaṇḍasūci*, *Pativṛtta*, *Īrśvajānu*, *Gṛdhrāvalīnaka*, *Samnara* (*Sannata*) *Sūci*, *Ardhasūci*, *Sūciṣiddha*, *Apakrānta*, *Mayūralalita*, *Sarpita*, *Daṇḍapāda*, *Harīṇapluta*, *Preṅkholita*, *Nitamba*, *Skhalita*, *Karīhasta*, *Prasarpita-pitaka*, *Simhāvīkrīdita*, *Simhākarṣita*, *Udvṛtta*, *Upasṛta*, *Talasmghaṭṭita*, *Janita*, *Avahitṭhaka*, *Niveśa*, *Elakākṛīdita*, *Urūdṛtta*, *Madaśkhalita*, *Viṣṇukrānta*, *Samabhrānta*, *Viṣkambha*, *Udghaṭṭita* (*Udghaṭṭa*),



Vṛsabhakṛīḍita, Lolitaka(Lolita), Nāgāpasarpita, Śakatāśya, Gaṅgāvatarāṇa.

56. [These Karaṇas will be used] in dance, fight, personal combat, walking as well as movements in general. Foot movements which have been prescribed for the exercise of Sthānas<sup>1</sup> and Cārīs,<sup>2</sup> will apply also to these Karaṇas.<sup>3</sup>

57. And application of the Nr̥tta-hastas<sup>1</sup> which have been prescribed for dance, is generally implied in the Karaṇas.

58. I shall treat the Cārīs suitable for [representing] fight at the time of discussing the foot movements. The master [of dramatic art] should apply them on any occasion according to his histrionic talents.

59. In the Karaṇa the left hand should generally be held on the chest, and the right hand is to follow the [right] foot.

60. Listen [now] about the movement of hands and feet in dance in relation to that of hip, sides, thigh as well as to chest, back and belly.

61. The Sthānas, the Cārīs and the Nr̥tta-hastas mentioned [before] are known as the Mātrkāś, the variations of which are called the Karaṇas.

### *Definition of Karaṇas*

62. Talapuspapuṭa—Puspaputa hand held on the left side, the foot is Agratalasañcata, the side is Sannata (Nata)<sup>1</sup>

56. <sup>1</sup> See XI. 49 ff

<sup>2</sup> See XI 2 ff.

<sup>3</sup> B. G. read one hemistich more before 56a. It does not occur in some mss. Ag records this fact. Though these 108 *karaṇas* constitute general dance, which is sometimes interpolated in the acting to fill up its gaps, they (*karaṇas*) may be also used to embellish the movement of limbs in fights of any kind. See Ag. (I. pp 96)

57 <sup>1</sup> For nr̥tta-hastas see IX. 177 ff.

62 <sup>1</sup> For the sake of convenience, constituent parts of the *karaṇas* have

63. Vartita—Vyavṛtta(=Vyavartita) and Parivartita hands bent at the wrist, then these hands placed on thighs.

64. Valitoru—Śukatunda hands to make Vyavartita and Parivartita K., and thighs as Valita.

65. Apavidhha—the [right] hand with Śukatunda gesture to fall on the [right] thigh, the left hand held on the chest.

66. Samanakha—the two Samanaka<sup>1</sup> feet touching each other, two hands hanging down, and the body in a natural pose

67. Lina—the two Patāka hands held together in Añjali pose on the chest, the neck held high, and the shoulder bent.

68. Svastikarecita—two hands with Recita and Āvidhha gesture held together in the form of a Svastika, then separated and held on the hip.

69. Maṇḍalasvastika—two hands moved to unite in the Svastika gesture with their palms turned upwards in a similar manner, and the body in the Maṇḍala Sthāna (posture).

70. Nikuṭṭaka—each of the hands to be moved up and down<sup>1</sup> alternately between the head and another arm, and the legs also moved in a similar manner.

71. Ardhanikuṭṭaka—hands with Alapallava<sup>1</sup> gesture bent towards shoulders, and legs moved up and down.

been separately mentioned. This method has been followed by A. K. Coomaraswamy in MG.

66 <sup>1</sup> samanaka feet has nowhere else been mentioned in the NS.

70 <sup>1</sup> nikuttala=nikuttana. Ag. (I p. 103) quoted the definition of nikuttana from Kohala as follows: *nanamanam tinamanam syād angasya nikuttanam*

71 <sup>1</sup> For *kuñcita* B.G. read *añcita*. But Ag (I p. 204) read *kuñcita* and means by this word the *alapallava* gesture

72. Katicchinna—the hip serially in the Chinna pose, two Pallava hands held alternately and repeatedly on the head.

73. Ardharecita—hand with Sūcīmukha<sup>1</sup> gesture to move freely, feet to move alternately up and down, side in Sannata (i. e. Nata) pose.

74. Vaksahsvastikā—two legs on each other in the form of a Svastika, the two Recita hands brought together in a similar manner on the chest which is bent (*nīkuñcita*)

75. Unmatta—feet to be Añcita and hands to be Recita

76. Svastika—hands and feet respectively held together in the Svastika form.

77. Pṛṣṭhasvastika—two arms after being thrown up and down coming together as a Svastika, two feet also to come together as a Svastika with Apakrānta and Ardhasūcī Cāris.

78. Diksvastika—turning sideways and towards the front in course of a single (lit. connected) movement, and forming Svastika with hands and feet.

79. Alāta—after making Alāta Cāri<sup>1</sup> taking down hand from [the level of] the shoulder,<sup>2</sup> then making Ūrdhvajānu Cāri.<sup>3</sup>

80. Katisama—feet to be separated, after the Svastika Karaṇa, of the two hands one to be plied at the navel and the other at the hip, and the sides in the Udvāhita pose.

81. Ākṣiptarecita—the left hand on the heart, the right

73 <sup>1</sup> By *aprasiddha* Ag. (l. p. 105) means the *sūcīmukha* gesture

79 <sup>1</sup> *caraṇa* = *cari*

<sup>2</sup> *vyasrayet* = *amsaś catuskrāntam kuryāt* (Ag)

<sup>3</sup> *krama* = *cari*.

80 <sup>1</sup> *śatābhita* side is nowhere else mentioned in the NS

hand Recita and thrown up and sideways, and then the two hands to be Recita with Apaviddha (Āviddhaka) gestures.

82. Vīkṣiptākṣiptaka—hands and feet first thrown up, then again thrown down.

83. Ardhasvastika—the two feet to make the Svastika, the right hand making the Karīhastā gesture, and the left one lying on the chest.

84. Añcita—in the Ardhasvastika the Karīhastā to be alternately in Vyavartita (Vyavritā) and Parivartita movement, and then bent upon the tip of the nose.

85. Bhujaṅgatrāsita—the Kuñcita feet to be thrown up, the thighs to have an oblique Nivartana (Nivṛtta) movement, the hip and the thigh also to have the same movement.

86. Ūrdhvajānu—a Kuñcita foot to be thrown up, and the knee to be held up (lit. stretched) on a level with the chest, and the two hands to be in harmony with the dance.

87. Nikuñcita—feet to be moved as in the Vṛścika K., two hands to be bent at the sides, the right hand to be held at the tip of the nose.

88. Matalli—making a whirling movement while throwing back the two feet (left and right), and moving hands in the Udvestita and Apaviddha movement.

89. Ardhamatalli—feet to be drawn away from the position in the Skhalita K., left hand Recita, and afterwards to be put on the hip.

87 NŚ, does not know any *carana* or *cārī* of this name, while a K. of this name occurs, and one *karana* is very often used to define another *karana*; see texts for 84 above, 103 and 107 below. In all these cases some mss. read *karana* instead of *carana*.

89 'skhalitāpasītān pādāu feet drawn away from the position of the skhalita K.

90. Recitanikuttita—the right hand to be Recita, left foot Udghaṭṭita (=Nikuttita), and the left hand with Dolā gesture.

91. Pādāpaviddhaka—the Kaṭakāmukha hands with their back against the navel, and feet to be in Sūcī and [then] the Apakrānta Cārī

92. Valita—hands to be Apaviddha, feet to be in Sūcī Cārī Trika turned round [in the Bhramarī Cārī].

93. Ghūrṇita—the left hand in Valita and moved round, the right hand with Dolā gesture, and the two feet to be drawn away from each other from Svastika position.

94. Lalita—the left hand with Karīhasta gesture, the right one to be again turned aside (*apavartita*), two feet to be moved up and down.<sup>1</sup>

95. Daṇḍapakṣa—observing Ūrdhvajānu Cārī, Latā hands to be placed on the knee.

96. Bhujāṅgatrastarecita—the feet to be in Bhujangatrasta Cārī, the two hands to be Recita and moved to the left side.

97. Nūpura—the Trika to be gracefully turned round, [in the Bhramarī Cārī] the two hands to show respectively Latā and Recita gestures, and the Nūpurapāda Cārī with the feet.

98. Vaiśākharecita—hands and feet to be Recita, so the hip and the neck, and the entire body in Vaiśākha Śthāna (posture).

99. Bhramarka—Svastika feet in Āskipta Cārī, hands in Udveṣṭita movement, and Trika<sup>2</sup> turned round [in the Bhramarī Cārī].

90 <sup>1</sup> According to *Ag.* *udghaṭṭita* = *nikuttita* for which see above 70 note.

94 <sup>1</sup> See IX. 191.

99 <sup>1</sup> Trika used here and many times afterwards means the *trikāṅga*

100. Catura—the left hand with Añcita, (i. e. Alapallava)<sup>1</sup> gesture, the right hand with Catura gesture, the right feet in Kuttita (i. e. Udghattita) pose.

101. Bhujangāñcita—the feet in Bhujangatrāsita Cāri, the right hand Recita, the left hand with Latā gesture.

102. Dandakarecita—hands and feet to be freely thrown about on all sides like a staff (*danda*), and the same hands and feet to be Recita afterwards.

103. Vṛścikakuttita—assuming the Vṛścika K. and the hands with Nikuttita movement.<sup>2</sup>

104. Katibhrānta—the Sūci Cāri, the right hand with the Apavidha (Āvidha) gesture and the hip to be moved round

105. Latāvṛścika—a foot to be Añcita and turned backwards, and the left hand to be with Latā gesture its palm and fingers bent and turned upwards.

106. Chinna—the Alapadma hand to be held on the hip which in Chinna pose, the body in the Vaiśākha Sthāna (posture).

107. Vṛścikarecita—assuming the Vṛścika K., the two hands in the form of a Svastika gradually to be Recita and to show Viprakīrṇa gesture.

108. Vṛścika—the two hands bent and held over the shoulders, and a leg bent and turned towards the back.<sup>3</sup>

109. Vyāmsira—assuming Ālīdha Sthāna, the two hands to be Recita and held on the chest and afterwards moved up and down with Viprakīrṇa gesture.

(sacrum) the lowest point in the vertebral column where the two other bones of the legs meet.

100 <sup>1</sup> This is Ag's interpretation of Añcita.

<sup>2</sup> This is Ag's interpretation

103 <sup>1</sup> See above 70 note

108 <sup>1</sup> Ag. interprets the passage differently.

110. Pārśvanikūṭṭaka—Svastika hands to be held on one side, and the feet to be Nikūṭṭita.<sup>1</sup>

111. Lalāṭatilaka—after assuming the Vṛścika K a mark (*tilaka*) in the forehead to be made with a great toe

112. Krāntaka—bending a Kuñcita leg behind the back, the Atikrāntā Cārī, then the two hands to be thrown down.

113. Kuñcita—a leg to be first Añcita and left hand to be held on the left side with its palm upwards.

114. Cakramaṇḍala—the inner Apaviddha (Additā)<sup>2</sup> Cārī with the body bent and held down between the two arms hanging straight.

115. Uromaṇḍala—two feet drawn away from the Svastika position and used in Apaviddha (Additā) Cārī and hands in Uromaṇḍala gesture.

116. Ākṣipta—hands and feet to be thrown about swiftly in this Karaṇa.

117. Talavilasita—foot with the toe and the sole turned upwards and held high on the side, and the palm of hands bent.

118. Argala—feet stretched backwards and kept two Tālas and a half apart, and hands moved in conformity with these.

119. Vikṣipta—hands and feet to be thrown backward or sideways in the same way.

120. Āvarta—the Kuñcita feet put forward and the two hands moved swiftly to besit the dance.

121. Dolāpāda—the Kuñcita feet thrown up, and two hands swinging from side to side in a manner befitting the dance.

110 <sup>1</sup> See above 70 note.

114 <sup>1</sup> According to Ag *apaviddha* = *additā cārī* for which see XI 22.

122. Nivṛtta—hands and feet first thrown out, and the Trika to be turned round and the two hands to be Recita.

123. Vinivṛtta—observing the Sūci Cārī, the Trika to be turned round and hands to be Recita.

124. Pārśvakrānta—observing the Pārśvakrānta Cārī, throwing out hands towards the front, and moving them in a manner befitting the dance.

125. Nisumbhita—a foot bent towards the back, the chest raised high, and the hand held at the centre of the forehead (*tilaka*).<sup>1</sup>

126. Vidyudbhṛanta<sup>1</sup>—foot turned backwards and the two hands in the Mandalaviddha<sup>2</sup> gesture stretched very close to the head.

127. Atikrānta—observing the Atikrānta Cārī, the two hands stretched forward in a manner befitting the dance.

128. Vivartitaka—hands and feet to be thrown out, the Trika to be turned round and hands to be Recita.

129. Gaṇakṛdita—the left hand bent and brought near the [left] ear, and the right hand in Latā gesture and the feet Dolapada Cārī

130. Talasamsphoṭita<sup>1</sup>—a foot to be swiftly lifted up and put forward, the two hands showing Talasamsphoṭita<sup>2</sup> gesture.

131. Garudaplutaka—the two feet to be stretched backwards and the two hands—right and left—to be respectively with Latā and Recita gestures, and the chest raised up.

132. Gaṇḍasūci—the feet to be in Sūci position, the side to be Unnata, one hand to be on the chest and the other to bend and touch the cheek.

125 <sup>1</sup> Ag interprets differently

126 <sup>1</sup> Ag interprets differently

<sup>2</sup> Nowhere defined in NŚ

130 <sup>1</sup> Ag. interprets the passage, differently

<sup>2</sup> Defined nowhere in NŚ



133. Parivṛta—the hands raised in Apaveṣṭita gesture, the feet in Sūcī position, the Trika is turned round (in the Bhramarī Cārī).

134. Pārśvajānu—one foot in Sama position and the opposite thigh raised, and one Mustī hand on the chest.

135. Grdhṛāvalinaka—one foot stretched backwards and one knee slightly bent and the two arms outstretched.

136. Sannata—after jumping, the two feet are to be put forward in Svastika form and the two hands to show Sannata<sup>1</sup> (i.e. Dolā) gesture.

137. Sūcī—a Kuñcita foot to be raised and put forward on the ground, and the two hands to be in harmony with the performance.

138. Ardhasūcī—the Alapadma hand is held on the head, the right foot is in Sūcī [Cārī] position.

139. Sūcīvidha—one foot of Sūcī Cārī being put on the heel of another foot, the two hands to be respectively put on the waist and the chest.

140. Apakrānta—after making the Valita thigh, Apakrāntā Cārī is to be performed, the two hands to be moved in harmony with the performance.

141. Mayūralalita—after assuming the Vṛścika Cārī two hands to be Recita, and the Trika to be turned round [in the Bhramarī Cārī].

142. Satpita—the two feet to be moved from the Añcita position and the head with Parivāhita gesture, and the two hands are Recita.

143. Dandapāda—after the Nūputa Cārī, Dandapāda Cārī should be observed and the Āviddha hand should be shown quickly.

136 <sup>1</sup> According to Ag Sannata=Dolāhastā

144. Hariṇapluta—after observing the Atikrāntā Cārī one jumps and stops, and then one of the shanks are bent and thrown up.

145. Preṅkholitaka—after observing the Dolāpādā Cārī (=krama) one is to jump and let the Trika turn round in the Bhramarī Cārī and come at rest.

146. Nitamba—arms to be first thrown up and hands to have their fingers pointing upwards and the Baddhā Cārī to be observed.

147. Skhalita—after observing Dolāpādā Cārī, hands with Recita gesture to be turned round in harmony with this.

148. Krihasta—the left hand is to be placed on the chest, the palm of the other hand to be made Provestita-tala, the feet to be Añcita.

149. Prasarpitaka—one hand to be Recita and the other with Latā gesture, and feet to be Samsarpitatala (=Tala-sañcara).

150. Simhavikrīḍita—after observing the Alātā Cārī one is to move swiftly and hands to follow the feet.

151. Simhākarṣita—one foot to be stretched backwards and hands to be bent and turned round in the front and again to be bent.

152. Udvṛtta—hands, feet and the entire body to be moved violently (lit. thrown up) and then Udvṛttā Cārī to be observed.

153. Upasṛtaka—observing Ākṣiptā Cārī and hands in harmony with this Cārī.

154. Talasaṃghaṭṭita—observe the Dolāpādā Cārī two palms will clash with each other and the left hand to be Recita.

155. Janitā—one hand to be on the chest the other hanging loosely and observing Talāgrasamsthita (Janitā) Cārī

156. Avahitthaka—after observing Janitā K raising hands with fingers spread out and then letting them fall slowly.

157. Niveśa—the two hands will be on the chest which should be Nirbhugna and the dancer should assume Mandala Sthāna (posture).

158. Elakākrīḍita—jumping with Talasañcara<sup>1</sup> feet and coming to the ground with the body bent and turned.

159. Ūrūdvṛtta—a hand made Āvṛtta (Vyavartita) and then bent and placed on the thigh, shanks made Añcita<sup>1</sup> and Udvṛtta.

160. Madaskhalitaka—two hands hanging down, the head assuming the Parivāhita gesture, the right and the left feet to be turned round in Āviddhā Cārī.

161. Viṣṇukrānta—a foot stretched forward and bent as if on the point of walking, and hands to be Recita.

162. Sambhrānta—a hand with Āvartita (Vyavartita) movement placed on the thigh which is made Āviddhā<sup>1</sup>

163. Viṣkambha—a hand to be Āpaviddhā,<sup>1</sup> Sūci Cārī, foot to be made Nikuṭṭita and the left hand on the chest.

164. Udghaṭṭa—feet to be in Udghaṭṭita<sup>1</sup> movements and hands in Talasamghaṭṭita movement<sup>2</sup> are to be placed on two sides.

165. Vṛṣabhakṛīḍita—after observing the Alāta Cārī

155 <sup>1</sup> According to Ag. Talāgrasamsthita pāda means Janitā carī.

158 <sup>1</sup> Same as *agratalasañcara*, see X. 46.

159 <sup>1</sup> Defined nowhere in NŚ.

162 <sup>1</sup> Defined nowhere in NŚ.

164 <sup>1</sup> Defined nowhere in NŚ

<sup>2</sup> Defined nowhere in NŚ.

163 <sup>1</sup> Defined nowhere in NŚ.

two hands to be made *Recita*, and afterwards these should to be made *Kuñcīta* and *Añcīta*.

166. *Lolita*—hands on the two sides to be *Recita* and *Añcīta*, and the head *Lolita* and *Vartita*.

167. *Nagāpasarpita*—to draw back feet from *Svastika* position and the head to be *Parivāhita* and hand to be *Recita*.

168. *Sakatāśya*—beginning with body at rest, advancing with a *Talasañcara*<sup>1</sup> foot and making the chest *Udvāhita*.

169. *Gaṅgāvatarana*—foot with the toes and the sole turned upwards, hands showing *Tripatāka* with the fingers pointing downwards and the head being *Sannata*.<sup>1</sup>

### *The Angahāras*

170. I have spoken of one hundred and eight *Karanas*. I shall now describe the different *Angahāras*.<sup>1</sup>

171-173. *Sthirahasta*—stretching two arms and throwing them up, taking up *Samapāda Sthāna*, the left hand stretched upwards from the level of the shoulder, taking up afterwards the *Pratyālīḍha Sthāna*, then observing, successively the *Nikuttita*, *Ūrūdvṛtta*, *Ākṣipta*, *Svastika*, *Nīlamba*, *Karīhasta* and *Katicchinna*, *Karanas*

174-176. *Paryastaka*—observing *Talapuspapuṭa*, *Apaviddha*, and *Vartita* *Karanas*, then taking up *Pratyālīḍha Sthāna*, then assuming *Nikuttaka*, *Ūrūdvṛtta*, *Ākṣipta*, *Uromandala*, *Nīlamba*, *Karīhasta*, *Katicchinna*, *Karanas*,

176-178. *Sūcīviddha*—after showing *Alapallava* (*Alapadma*) and *Sūcī* (-*mukha*) gestures assuming one after

168 <sup>1</sup> See above 158 note.

169 <sup>1</sup> The term defined nowhere in NS.

170 <sup>1</sup> *Angahāra* defined nowhere in NS.

171-173 <sup>1</sup> Definition of the *āṅgahāras* have been translated like the *karanas*; above see, 62 note. *Angahāras* are mostly combinations of the *karanas*.

another Vikṣipta. Āvartita, Nikuttaka, Ūrūdvṛtta Akṣipta, Uromaṇḍala, Karīhastā, and Katicchinna Karanas

178-180. Apaviddha—Apaviddha and Sucividdha Karanas, then observing Udvestita K with hands and turning the Trika, showing with hands Uromandalaka gestures and assuming Katicchinna Karana

180-182. Ākṣiptaka—assuming successively Nūpura Vikṣipta, Alātaka, Ākṣipta, Uromandala, Nitamba, Karīhastā and Katicchinna Karanas.

182-184. Udghattita<sup>1</sup>—moving Udvestita and Apaviddha (Aviddha) hands and the two feet to be Nikuttita, and again changing them to Uromaṇḍala gesture and then assuming successively Nitamba, Karīhastā and Katicchinna Karanas

184-187. Viṣkambha—hands by turns made Udvestita, feet are successively made Nikuṭṭita and bent, then assuming Ūrūdvṛtta K. hands to be made Caturasra<sup>1</sup> and feet Nikuttaka, assuming then Bhujāṅgatrāsita K. hands to be made Udvestita, assuming Chinna and Bhramaraka Karanas while Trika is to be moved, then Karīhastā and Katicchinna Karanas to be assumed.

187-190. Aparājita—assuming Dandapāda K., hands having Vikṣipta and Ākṣipta<sup>1</sup> movement, then assuming Vyamsita K. the left hand moving along with the left foot, then hands being Caturasra and feet having Nikuṭṭaka movement, assuming Bhujāṅgatrāsita K. and hands having Udvestita movement, then assuming successively the two Nikuttakas (i. e. nikutta and ardhanikuṭṭa) Ākṣipta, Uromaṇḍala, Karīhastā and Katicchinna Karanas

190-192. Viṣkambhāpasṛta—assuming Kuttita and

182-184 <sup>1</sup> In the definition of *angabhāras* this term has been equated with *nṛtta* or dance.

184-187 <sup>1</sup> Defined nowhere in NS. 187-190 <sup>1</sup> Defined nowhere in NS

Bhujangatrāsita Karaṇas, Recita hand to show the Patāka gesture, then to be assumed successively Āksiptaka, Uromaṇḍala, Latā, Katiccheda Karaṇas.

192-195. Mattākṛida—assuming Nūpara K. by turning Trika, then assuming Bhujangatrāsita K. assuming next Recita K. with the right foot, and then assuming successively Āksiptaka, Chinna, Bāhyabhramataka, Uromandala, Nitamba, Karīhasta, Katiccheda Karaṇas

196-197. Svastikarecita<sup>1</sup>—hands and feet are Recita, then assume Vṛścika K. and again repeat this movement of the hand and feet, and then Nikuttaka K. and the Latā gesture alternately with the right and the left hand, and then Katicchinna K.

197-200. Pārśvasvastika—assuming (Dik-) svastika from one side and then the Ardhanikuttaka, all these to be repeated on the side, then the Āvṛtta (Vyāvartita) hand to be placed on the thigh, then to assume successively Ūrūdvṛtta, Āksipta, Nitamba, Karīhasta and Katicchinna Karaṇas.

200-202. Vṛścikāpasita—assuming Vṛścika K. holding the Latā band to be held on the nose, after moving the same hand in Udvṛtita movement, then assuming successively Nitamba, Karīhasta and Katicchinna Karaṇas.

202-204. Bhramara—assuming successively Nūpurapāda, Āksiptaka, Katicchinna, Sūcīvidha, Nitamba, Karīhasta, Uromaṇḍala and Katicchinna Karaṇas.

204-206. Matraskhalitaka—assuming Matallī K. and moving round the right hand and bending and placing it near the [right] cheek, then assuming [successively] Apavidha, Talasamsphotita, Karīhasta and Katicchinna Karaṇas.

196-197 <sup>1</sup> In the translation of this K. Ag. has been followed.

197-200 <sup>1</sup> In the translation of this K. I have followed Ag.

206-208. Madavilasita—moving with Dolā hands and Svastikāpasṛta feet, making hands Añcita as well as Valita and then assuming successively Talasaṃgharṭita, Nṛkuttaka, Ūrūdvṛtta, Karibhastā and Katicchinna Karaṇas.

208-210. Gatimaṇḍala—after assuming Maṇḍala Sthānaka and making the hands Recita and the feet Udgharṭita assuming successively Matallī, Ākṣipta, Uromaṇḍala and Katiccheda Karaṇas.

210-212. Paricchinna—after the Samapāda Sthān<sup>1</sup> assuming Paricchinna (i. e. Chinna) K. then with Āviddha foot assuming Bāhya Bhramara ka<sup>1</sup> and with the left foot assuming Sūci K. and then observing [successively] Atikrānta, Bhujāṅgaṭrāsita, Karibhastā and Katicchinna Karaṇas.

212-216. Parivṛttakarecita—holding on the head hands in loose Svastika form and then after bending the body, the left hand to be made Recita, and raising the body, again the same hand to be made Recita, after this hands to show Latā gesture and assuming successively Vṛścika, Recita, Karibhastā, Bhujāṅgaṭrāsita, Ākṣiptaka Karaṇas, then have Svastika foot; all this to be repeated after turning back completely, then assume [successively] Karibhastā.

216-219. Vaiśākharecita—along with body the two hands to be made Recita and all this is to be repeated with the body bent, then observe Nūpurpāda Cārī and Bhujāṅgaṭrāsita, Recita, Maṇḍalāsvastika, afterwards bending shoulder Ūrūdvṛtta, Ākṣipta, Uromaṇḍala, Karibhastā and Katicchinna Karaṇas are to be assumed.

219-221. Parāvṛtta—assuming Janita K. and putting forwards a foot, then assuming Alātaka K. and turning the

210-212 <sup>1</sup> According to Ag (I. p. 152) *bāhya bhramaraka* seems to mean a *cārī* of that name. But it seems that by this *bhramaraka*, the movement known as *bhramari* has been meant. See M. Ghosh AD. 289ff also A. K. Coomaraswamy. MG p 74.

Trika, [in the Bhramarī Cārī] afterwards the left hand bent and on the cheek, then assuming Kaṭicchinna Karāṇa.

221-223. Alātaka—assuming Svastika, Vyamsita [in it hands being Recita], Alātaka, Ūrdhvajānu, Nikuñcita, Ardhasūcī, Vikṣipta, Udvṛtta, Ākṣipta, Karīhasta and Katicchinna Karāṇas one after another.

223-225. Pārśvaccheda—holding Nikuṭṭita hands on the chest assuming Ūrdhvajānu, Ākṣipta, Svastika Karāṇas, Trika to be turned round, then Uromandala, Nītamba, Karīhasta and Katicchinna Karāṇas to be assumed.

226-227. Vidyudbhrānta—assuming Sūcī K. using the left foot first, and Vidyudbhrānta K. using the right foot first, then Sūcī K. with the right foot moved first, and Vidyudbhrānta with the left foot moved first, afterwards assuming Chinna K., and turning round the Trika, then Latā and Katicchinna Karāṇas.

227-229. Udvṛttaka—assuming Nūputapāda Cārī hanging the right and the left hands by the side, and with them assuming Vikṣipta K., with these hands assuming [again] Sūcī K., and turning round the Trika [in Bhramarī Cārī] and then assuming Latā and Katicchinna Karāṇas.

229-231. Ālīdha—assuming Vyamsita K., striking the hands on the shoulder, and then Nūpura K., with the left foot [moving first], afterwards Alāta and Ākṣiptaka Karāṇas with the right foot [moving first] and then making Uromandala gestures with hands and assuming Karīhasta and Kaṭicchinna Karāṇas.

231-233. Recita—showing Recita hand, bending it on one side and making the [same] Recita movement and then repeating this movement after bending the entire body, assuming successively Nūpurapādā, Bhujāṅgatrāsita, Recita, Uromandala and Kaṭicchinna Karāṇas.



234-235. Ācchurita—assuming Nūpura Cārī, turning the Trika round, assuming Vyamsita K. and again turning round the Trika, then assuming successively Alātaka K. from the left [side] and Sūcī, Karihasta and Katicchinna Karaṇas.

236-238. Ākṣiptarecita—Svastika feet to be in Recita and so the Svastika hands, then with the same (i.e. Recita) movement they should be separated, and with the same Recita movement they are to be thrown up, then assuming successively Udvṛtta, Ākṣipta, Uromaṇḍala, Nitamba, Karihasta and Kaṭicchinna Karaṇas.

239-241. Saṁbhrānta—assuming Vikṣipta K. throwing out the left hand with Sūcī gesture, the right hand placed on the chest, Trika to be turned [in the Bhramarī Cārī] then assuming successively Nūpura, Ākṣipta, Ardhasvastika, Nitamba, Karihasta, Uromaṇḍala and Kaṭicchinna Karaṇas.

242-243. Apasarpita—observing Apakrāntā Cārī and assuming Vyamsita K. with the hands moving in Udveṣṭita manner, then assuming successively Ardhasūcī, Vikṣipta, Kaṭicchinna, Udvṛtta Ākṣiptaka, Karihasta and [again] Kaṭicchinna Karaṇas.

244-245. Ardhanikuṭṭaka—observing swiftly Nūpura-pādikā Cārī, hands to move in harmony with the feet and Trika to turn round [in the Bhramarī Cārī], then hands and feet to make Nikuṭṭita movement, afterwards assuming Uromaṇḍala, Karihasta, Kaṭicchinna and Ardhanikuṭṭaka Karaṇas.

### *The Recakas*

246. I have spoken of these thirtytwo Aṅgahāras ; I shall now describe the four Recakas<sup>1</sup> ; please listen about them:]

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<sup>246</sup> <sup>1</sup> For the relation between Recakas and the Aṅgahāras and the use of the Recakas see Ag.

247. Among the Recakas the first is that of the foot, the second is that of the waist, the third is that of the hand and the fourth is that of the neck.

248. The term Recita [relating to a limb] means moving it round separately (*i.e.* not in any Karaṇa or Cārī) or its drawing up or its movement of any limb separately.

249. Pāda-recaka—Going from side to side with wavering feet or with differently moving feet, is called their Recaka.

250. Kati-recaka—Raising up the Trika and the turning of the waist as well as its drawing back, is called the Kati-recaka.

251. Hasta-recaka—Raising up, throwing out, putting forward, turning round and drawing back of the hand is called its Recaka.

252. Grivā-recaka—Raising up, lowering and bending the neck sideways, and other movements of it are called its Recaka.

253-254. Seeing Saṃhara (Śiva) dance with Recakas and Aṅgahāras, Pārvarī too performed a Gentle Dance (*lit.* danced with delicate forms), and this dance was followed by the playing of musical instruments like Mṛdaṅga,<sup>1</sup> Bherī, Paṇava, Jhaṅjhā, Dṇḍima, Gomukha, Paṇava and Dardura.

255. [Besides on this occasion] Mahēśvara (Śiva) danced in the evening after the break-up (*lit.* destruction) of Dakṣa's sacrifice<sup>2</sup> with different Aṅgahāras and in conformity with proper time beat (*rāla*) and tempo (*laya*).

253-254 <sup>1</sup> *mṛdaṅga*, *bherī*, *paṇava*, *dṇḍima*, *dardura* and *paṇava* are drums of different sizes and shapes, and made of different materials such as clay, wood etc. For *bherī*, *paṇava* and *gomukha* (possibly a horn) have see the Bhāgavad-gītā, ch. I, 13. *Jhaṅjhā* means large cymbals.

255 <sup>2</sup> The story of the break-up of Dakṣa's sacrifice occurs in two different forms in the Bhāgavata and the Varāha P. See JK, under Dakṣa.

256. Ganas like Nandi and Bhadrakukha seeing then [in course of this performance of Śiva], Pīṇḍibandha<sup>1</sup> [of different dance forms] gave names to them [and imitated these] well.

257-263. Names of Pīṇḍis specially attached to different gods and [goddesses are as follows]. Śiva—Vṛṣa, Nandi—Pattisī, Caṇḍikā (Kālī)—Sūbhavāhini, Viṣṇu—Tārṅgya, Svayambhu—(Brahmā)—Padma (lotus), Śakra (Indra)—Airāvati, Manmatha—Jhasā, Kumāra (Kārtikeya)—Śikhī (peacock), Śrī (Lakṣmī)—Ūlu (owl), Jahṇavi (Gaṅgā)—Dhārā, Yama—Pāśa, Varuṇa—Nadi, Dhanada (Kuvera)—Yākṣī, Bala (rāma)—Hala (plough), Bhogins (serpents)—Sarpa, Gaṇeśvaras (the l rds of Ganas)<sup>2</sup>—Dakṣayajñavimardini, The [Pīṇḍi] of Śiva, the killer of Andhaka<sup>3</sup>, will be Raudri in the form of his trident. The Pīṇḍis of the remaining gods and goddesses will be similarly named after (lit. marked with) their own banners.

263-264. After inventing the Recakas, Angahāras and Pīṇḍis, Śiva communicated them to the sage Tāṇḍu<sup>1</sup> who in his turn made out of them dance together with songs and instrumental music; and hence this dance is known as Tāṇḍava (i e. of Tāṇḍu's creation).

256 <sup>1</sup> *Pīṇḍibandha*—Ag (l. 170-171) explains the word. But it is difficult to make any definite idea about the *pīṇḍibandha* or *pīṇḍi* from his explanation. But a later work on dramaturgy discusses this word (Bh P. p. 264).

From this, the meaning of the word seems to be a term relating to group-dance. For more about *pīṇḍibandha* see 257-262, 284-285, 291-294 below.

257-262 <sup>1</sup> *Gaṇeśvaras* means relating to Gaṇeśvaras or lords of hosts, see above III 31, 58 and III, 1-8 note 7.

<sup>2</sup> The story of Śiva's killing the Asura Andhaka occurs in Ram, Harivamśa and several Purāṇas. See JK. *sub voce*.

263-264 <sup>1</sup> Tāṇḍu's name does not seem to occur in any extant Purāṇa. It is just possible that the name of this *manu* has been derived from *tandava*, a non-Aryan word which originally may have meant dance.

*Sages speak.*

265. Use of Gestures etc. (*abhinaya*) having been devised by the experts, for drawing out the sense [of songs and speeches in a play], what led to the making of dance (*nṛtta*), and what is its nature ?

266. Why is dance made in connexion with the Āsārīta songs ? It does neither relate to its meaning nor reflect its spirit.

267. [In answer to these questions] it is said that the dance is occasioned by no specific need ; it has come into use simply because it creates beauty.

268. As dance is naturally loved by almost all people, it is eulogised as being auspicious.

269. It is eulogised also as being the source of amusement on occasions of marriage, child-birth, reception of a son-in-law, general festivity and attainment of prosperity.

270. Hence the host of Bhūtas have ever praised the *Pratikṣepas*<sup>1</sup> which are used in songs and in regulating the division of dances

271. Śiva (lit. god) too was pleased to say to Taṇḍu, "Perform this dance in connexion with the singing of songs.

272. The Class Dance (*tāṇḍava*)<sup>1</sup> is mostly to

270 <sup>1</sup> *pratikṣepa*—Ag. (l. p. 182) defines this term and points out that the NS does not mention this.

272 <sup>1</sup> *Tāṇḍava* has been translated by some as 'wild dance' (Haas, *Daśarūpa*, p. 5), but the adjective seems to be misleading. From the present chapter of the NS, it appears that the word meant 'class dance' which has been codified. It is to be distinguished from the folk-dance mentioned in later works. *Tāṇḍava* was not exclusively male dance. For the illustrations of the *karanas* taken out of old *bas reliefs* and printed in the Baroda ed. of the NS, show that these were performed by women as well. These *karanas* were evidently elements of *tāṇḍava*; *lāsya* performed by women was only a gentler form of the *tāṇḍava*.

accompany the adoration of gods, but its gentler form (*sukumāra-prayoga*) relates to the Erotic Sentiment

### *Vardhamānaka*

273. Now while coming to discuss the Vardhamānaka I shall describe rules regarding the performance of the Class Dance as it was performed by Tanḍu.

274. As in its performance Kalā and tempo (*laya*) attain *vṛddhi* (increment) due to the increment of Akṣaras it is called the Vardhamānaka.

### *Āsārīta*

275. After setting down the musical instruments (*kitāpa*) the producers [of plays] should get the Āsārīta performed.

276. Then after the Upohana has been performed to the accompaniment of drums and stringed instruments, a female dancer should enter [the stage] with the playing of stringed instruments and drums.

277. This playing of the [instrumental] music should be in pure Kārāṇa and Jāti. And then a Cārī should be performed with steps in accompaniment of music.

278. On entering the stage with flowers in her hands the female dancer should be in the Vaiśākha Sthāna (posture) and perform all the four Recakas (i. e. those of feet, hand, waist and neck)

279. Then she should go round the stage scattering flowers from her hands to gods, and after bowing to them, she should make use of different gestures.

280. Instrumental music should not be played when there is any song to be delineated by gestures, but at the performance of Aṅgahāras drums must be employed.

281. The playing of drums (lit. instrumental music) during the Class Dance should be Sama, Rakta, Vibhaktā and distinctly heard on account of clear strokes and should be properly following different aspects of the dance.

282. After following the song [with her dance] the dancer should make her exit and others [like her] will enter [the stage] in the same manner.

283. These other women will in due order form Pindis<sup>1</sup> and till all these are formed they will perform the Paryastakā.

284. After forming [Pindis] these women will make their exit, and during the formation of the Pindis an instrumental music which has various Oghas and Karanas should be played, and it should be similar to the music at the time of the Paryastakā

285-287. Then this Upohana should be again performed as before, and the Āsārīta too, a song also should be sung and a female dancer should enter the stage in the manner described before, and she should delineate [the meaning of the song in the second Āsārīta by suitable gesture] and translate the subject-matter (*vastu*)<sup>1</sup> into a dance.

288. After finishing the Āsārīta the female dancer should make her exit, and then another female dancer should enter the stage and make a similar performance.

289. Thus at every step the rules of Āsārīta should be followed by singers as well as players of the instrumental music.

290. [During all these performances] the first foot<sup>1</sup> of

283. <sup>1</sup> See above 282 note 2.

285-287. <sup>1</sup> For *vastu* (*padavastu*) see Malavi II, 0, 5, 8, 13, 14

290. <sup>1</sup> *Vastu* here means *padavastu*. See above 285-287 note.

the song should be sung once, the second twice third thrice, and the fourth four times.<sup>2</sup>

291. The Pindis have four varieties. Pindi [proper] Śrīkhalikā, Latābandha, and Bhedyaka.<sup>3</sup>

292. The name Pindi or Pindibandha is due to its being a Pindi (lump), a cluster (*gulma*)<sup>4</sup> = called Śrīkhalikā,<sup>5</sup> and that which is held together [as it were] by a net, is Latābandha,<sup>6</sup> and Bhedyaka<sup>7</sup> is to be the [separate] dance of individuals.

293. The Pindibandha is to be applied in the first (lit. shortest Āsārita), Śrīkhalā at the Layāntara, the Latābandha in the middle one, and the Bhedyaka in the longest (= Āsārita)

294. Origin [of Pindis] is twofold Yantra and Bhadrāsana.<sup>8</sup> These should be learnt and properly applied by the producers [of plays].

### Chandaka

295. In the Vardhamāna the producer should thus use [dances]. I shall speak again about the rules regarding the performance of Chandaka songs

<sup>2</sup> These *āsāritas* were distinguished by the *kālas* of time they required. According to Ag. (I 182) the shortest *āsārita* takes up seventeen *kālas*, the medium *āsārita* thirty three *kālas* and the longest *āsārita* sixty-five *kālas*.

291. <sup>1</sup> See notes 256 above from a passage in the Bh P. (p. 246) It is quite clear that the *pindibandha* relates to the grouping of dancers. Of these the *gulma* is a general collective dance, the *śrīkhalikā* is the dance in which partners hold one another's hands the *latā* is the dance of two putting their arms around each other and the *bhedyaka* is the dance of each one separately away from the group.

292. <sup>1</sup> See above 291 note.

<sup>2</sup> BhP. does not identify the *gulma* and the *śrīkhalikā*.

<sup>3</sup> See above 291 note.

<sup>4</sup> See above 291 note.

293. <sup>1</sup> Distinguishing features of the three *āsāritas* have been given in note to 290 above.

294. <sup>1</sup> This passage is not clear. Ag's explanation (I. p. 193) of the *yantra* and the *bhadrāsana* is not convincing.

296-297. I shall now speak of the dance and the instrumental music that should accompany songs consisting of the Vastu<sup>1</sup> as well as of their (Āṅgas). During the performance of this song and music, a female dancer should enter the stage, at that time all the drums are to be sounded and all the stringed instruments are to be played with Ksepa and Pratiksepa.<sup>2</sup>

298. First of all, the entire words of the song should be represented by gestures, and next the same should be shown by a dance.

299. Directions given above regarding the dance, use of gestures and the instrumental music will apply equally to the subject matter of the songs in the Āsārīta.

300. This is the rule with regard to songs consisting of the Vastu. Now listen to description of songs made by Āṅgas.

301. Rules regarding the dance, use of gestures and the instrumental music which apply to words [of songs] are equally applicable in case of Chandakas which are composed of their Āṅgas (limbs)

302. During the Mukha and the Upohana the instrumental music should be played with heavy and light Aksharas (strokes) by keeping them distinct (lit. separate).

303. When in course of a song some of its parts are repeated, the parts uttered first should be delineated by gestures and the rest are to be translated into dance.

304-305. When in course of a song some of its parts are repeated, it should be followed by the instrumental music which observes the rule of three Pāṇis and three kinds of

296-297. <sup>1</sup> See above 285-287 note 1.

<sup>2</sup> For *pratiksepa* see above 270 note 2.



tempo. On an occasion like this the instrumental music should follow the [proper] tempo.

305-308. The Tattva, the Anugata and the Ogha relate to the Karaṇa. Among these, the Tattva is to be applied in slow tempo, the Anugata in medium tempo and the Ogha in quick tempo. This is the rule regarding the instrumental music. [Different] parts of the song in case of a Chandaka are to be repeated. This is always the rule in [combining] the dance, gestures and the song. In case of songs composed in metre (*nibaddha*) commencement (*graha* of the playing of drums) should take place at their end, but in the repetition of the parts [of a large song] such commencement should take place from the beginning.

### *Gentle Dance*

309. This should be the procedure in performing the Āsārta songs. Now consider the Gentle Dance relates to the adoration of gods.

310. The Gentle Dance with the Erotic Sentiment [relates to] a dialogue between a man and a woman when they are in love.

### *Occasions suited to dance*

311. Now listen, O Brahmins, about occasions in plays when dance should be introduced in course of songs.

312. Experts should apply dance when the principal words of a song [in a play] as well as its [ornamental adjunct known as] Varna<sup>1</sup> comes to a close or when any character attains good fortune [in a play].

313. And dance should take place on an occasion in a play when something connected with love occurs between a married couple, for it (the dance) will be a source of joy.

312 <sup>1</sup> See XXIX. 17-30.

314. Dance related to the meaning of the song should also take place in any scene of a play when the lover is near and a [suitable] season or the like is visible.

*Occasions when dances are prohibited*

315. But dance should not be applied to the part of a young woman who is enraged (*khaṇḍitā*),<sup>1</sup> deceived (*vipralabdā*),<sup>2</sup> or separated [from her lover] by a quarrel (*kalabhāntarītā*).<sup>3</sup>

316. Dance should not be applied also at a time when a dialogue is going on with a female friend or when the beloved one is not near at hand, or has gone abroad.

317. And besides this when one realises the appearance of one of the seasons or the like from the words of a Messenger, and feels eagerness or anxiety on account of this, no dance should be applied.

318. But if during the performance of any part of the play, the heroine is gradually pacified, dance is to be applied till its end.

319. If any part of a play relates to the adoration of Śiva (lit. the deity) one should perform there a dance with energetic *Aṅghāras* which he himself Mahēśvara (Śiva) created.

320. And any love-song mentioning relations between men and women should be followed by a dance with delicate *Aṅghāras* which Pārvati (lit. the goddess) created.

*Playing of drums*

321. I shall now speak of the rules about the playing of drums which should follow four-footed *Narakuṭaka*,<sup>1</sup> *Khaṇḍaka*<sup>2</sup> and *Parigītaka*.

315 <sup>1</sup> See XXIV. 216.

<sup>2</sup> *ibid.* 217.

<sup>3</sup> *ibid.* 215.

321 <sup>1</sup> See XXXI. 465 XXXII. 321 ff

<sup>2</sup> See XXXI. 466; XXXII. 466.

322. Playing of drums should begin with the Sannipāta Graha at a time when a foot of the Dhruvā of the Khañja or the Narkuṭa class has been sung.

323. In course of a Dhruvā which consists of even number of feet with equal number of syllables, the drum should be played with the Graha by the fore finger after its [first] foot has been sung.

324. [After performing the Dhruvā song with the playing of drums as directed above] this song should be repeated with proper gestures [to delineate it], and it should be again sung, and at the end of its last foot drum should be played.

*When drums are not to be played*

325. Drums should not be played at a time when the principal song or its Varnas have been finished or it is beginning afresh.

326. During the Antara-mārga which may be made by Trantris or Karaṇas, the Class Dance should be followed by drums as well as the Sūci Cāri.

327. *One who will perform well this dance created by Maheśvara (Śiva) will go [at his death] free from all sins to the abode of this deity.*

328. These are the rules regarding the Class Dance arising out of its application. Tell me what more I am to speak now about the rules of the Nāṭyaveda.

Here ends Chapter IV of Bharata's Nāṭyaśāstra,  
which treats of the Characteristics of the Class Dance.

## CHAPTER FIVE

### PRELIMINARIES OF A PLAY

#### *The Sages question.*

1-4. On hearing the words of Bharata who continued the topic of drama, the sages were pleased in mind and said, "We have heard from you about the origin of drama<sup>1</sup> and the Jarjara<sup>2</sup> as well as [the means of] stopping obstacles,<sup>3</sup> and the worship of gods.<sup>4</sup> Having grasped the meaning we would like to know in detail (lit. exhaustively), O the very splendid one, about the Preliminaries with all their characteristics, it behoves you, O Brahmin, to explain [everything] for our understanding [the same properly]."

#### *Bharata answers*

5-6. Hearing these words of the sages, Bharata spoke thus about the rules of the Preliminaries. "O the blessed ones, listen to me. I am speaking about the Preliminaries as well as of the Pādabhāga,<sup>1</sup> the Kalās<sup>2</sup> and the Walking-round<sup>3</sup> [which relate to them].

#### *Preliminaries defined*

7. As it is first performed at the beginning (*pūrvam*), in the stage (*ranga*) it is called the (*pūrvaranga*)<sup>1</sup>

#### *Parts of the Preliminaries*

8-11. Its different parts are to be performed in due order with the playing of drums and stringed instruments

1-4 <sup>1</sup> See I. 13-18. <sup>2</sup> See I. 69-73 <sup>3</sup> See I. 54-68. <sup>4</sup> See III.

5-6 <sup>1</sup> *pādabhāga*—See XXXI. 247 This is a term relating to *tāla*

<sup>2</sup> *kalā*—unit of the time measure in music. See XXXI. 1-4 See Ag (I. 211).

<sup>3</sup> *parivarta* On this see below 23-24. 65-89

7 <sup>1</sup> BhP. defines *pūrvaranga* as follows. कलापाता. पादभागः परिवर्तय  
सूरिभिः १ पूर्वं क्रियते यद्गते पूर्ववद्गो भवेदतः (SR p. 742). The definition in the  
comm. of DR (III. 2) is corrupt.

as well as with Recitatives (*pāthya*). Pratyāhāra, Avatāra<sup>2</sup>, Ārambha<sup>3</sup>, Āsrāvaṇā<sup>4</sup>, Vahtrapāṇi<sup>5</sup>, Parighaṭṭana<sup>6</sup>, Samgho-  
tanā<sup>7</sup>, Mārgāsārīta<sup>8</sup>, and Āsārīta<sup>9</sup> of the long, the medium  
and the short types, are the songs outside the performace of  
a play to be sung by persons behind the curtain<sup>10</sup> to the  
accompaniment of drums and stringed instruments.

12-15. Then after removing the curtain<sup>3</sup>, dances and  
recitals<sup>2</sup> are to be performed with the playing of all musical  
instruments, and some song of the Madraha<sup>3</sup> class is to be  
sung, or one of the Vardhamānaka<sup>4</sup> class along with the  
Class Dance [suitable to it] should be applied. Then should  
take place [one after another] during the Preliminaries the  
following:—Uttāpāna<sup>5</sup>, Walking round<sup>6</sup>, Benediction<sup>7</sup>,  
Suskāpākṛstā<sup>8</sup>, Raṅgadvāra<sup>9</sup>, Cārī<sup>10</sup>, Mahācārī<sup>11</sup>, Three Men's  
Talk<sup>12</sup> and Laudation<sup>13</sup>.

16. I shall now explain in due order the characteristics  
of all these which are to be included in the ceremony of the  
Preliminaries.

8-11

<sup>2</sup> See below 17.

<sup>3</sup> See below 18.

<sup>4</sup> See below 18.

<sup>5</sup> See below 18

<sup>6</sup> See below 19

<sup>7</sup> See below 19

<sup>8</sup> See below 20.

<sup>9</sup> See below 20

<sup>10</sup> See below 21.

<sup>11</sup> From this statement it appears that the first nine items of the prelimi-  
naries were performed behind the curtains on two doors of the acting room

12-15 <sup>1</sup> See 8-11 note 10 above.

<sup>2</sup> Recitals of the Benediction (*nāṇḍī*) and the Laudation (*prarocana*) etc.

<sup>3</sup> *madraha*—a class of songs

<sup>4</sup> *vardhamānaka*—a class of songs with dance. See XXXI 76-101, XXXII.  
259 ff. 224 ff.

<sup>5</sup> See below 22-23

<sup>6</sup> See below 23-24, 65 89.

<sup>7</sup> See below 24-25, 107-113.

<sup>8</sup> See below 25-26, 113 116.

<sup>9</sup> See below 26-27.

<sup>10</sup> See below 27-28, 119-120.

<sup>11</sup> See below 27-28, 127 130.

<sup>12</sup> See below 28-29, 137-141

<sup>13</sup> See below 29-30, 141-142.

16 <sup>1</sup> It appears that these items of the Preliminaries to be performed

*Pratyābhāra*

17. Arranging of the musical instruments (*kutapa*) is called the *Pratyābhāra*<sup>1</sup>.

*Āvatarana*

The seating of singers is called the *Āvatarana* (lit. coming down)<sup>2</sup>.

*Ārambha*

18. The commencement of vocal exercise for singing (*parigīta*) is called the *Ārambha* (lit. beginning)<sup>1</sup>

*Āśravana*

Adjusting the musical instruments for playing them in due manner is called the *Āśravana*.<sup>2</sup>

*Vaktrapāṇi*

19. Rehearsing (lit. dividing) the different styles (*vr̥tti*) of playing musical instruments is called the *Vaktrapāṇi*.<sup>1</sup>

*Parighattanā*

The strings of instruments are adjusted duly during the *Parighattanā*.

behind the curtains of the tiring room have been made needlessly elaborate. But it is not so. In ancient times people due to different conditions of their life, were not so much punctual in coming to the theatrical show. They did not come to it all at once and at any fixed time. Quite a long time passed before they all assembled. Hence from behind the curtain the Director offered to the early-comers whatever they could, while preparing for the actual performance. Ag (I p 215) says that nine items of the Preliminaries were meant for a [common] women, children and fools. The same practice about the Preliminaries may be observed even now in case of the *Yatrās* or the open air theatrical performances in Bengal.

18 <sup>1</sup> *arambha*—See XXIX, 131 ff

<sup>2</sup> *āśravana*—For details about the performance of this see XXIX, 135ff

19 <sup>1</sup> *vaktrapāṇi*—For details about the performance for this see XXIX, 157 ff

<sup>2</sup> *parighattanā*—For the performance of this see XXIX, 148-150

*Samghoṭanā*

20. The Samghoṭana<sup>1</sup> is meant for rehearsing the use of different hand-poses [for indicating the time-beat.]

*Mārgāsārita*

The playing together [in harmony with one another] of drums and stringed instruments is called the Mārgāsārita.<sup>2</sup>

*Āsārita*

21. The Āsārita is meant for practising the division of kalās (*kalābbhāgs*).<sup>3</sup>

*Application of songs*

And the Application of songs (*gītavidhī*)<sup>4</sup> is for singing the glory of gods.

*Utthāpana*

22-23. I shall now speak about the Utthāpana (lit. raising) ceremony which is so styled because from this, the reciters of the Benediction start (lit. raise) first of all in the stage the performance [of the play]. Hence the Utthāpana is considered by some to be the beginning [of the performance].

*Walking-round*

23-24. The Walking-round (*parivartana*)<sup>5</sup> is so styled because in it, the guardian deities of different worlds are praised [by the Director] walking all over [the stage].

*Benediction*

24-25. The Benediction<sup>6</sup> is so called because it must always include [and invoke] the blessing of gods, Brahmins and kings.

20 <sup>1</sup> *Samghoṭanā*—For the performance of this see XXIX, 143ff.

<sup>2</sup> *mārgāsārita*—For the performance of this see XXIX, 151 ff.

21 <sup>3</sup> *āsarita*—For the performance of this see XXXI, 62ff; 170ff.

<sup>4</sup> See XXX, 100 ff.

23-24 <sup>5</sup> *parivartana*=*parivarta* see below 65 ff.

24-25 <sup>6</sup> For its specimens see below 107 ff.

*Śuṣkāvakṛtā Dhruvā*

25-26. When an Avakṛtā Dhruvā is composed with meaningless sounds it is called Śuṣkāvakṛtā<sup>1</sup> It indicates verses for the Jarjara.<sup>2</sup>

*Raṅgadvāra*

26-27. The Raṅgadvāra is so called, because from this part commences the performance which includes Words and Gestures.

*Cārī and Mahācārī*

27-28. The Cārī is so called because it consists of movements depicting the Erotic Sentiment, and in the Mahācārī occur movements delineating the Furious Sentiment.

*Three Men's Talk*

28-29. The conversation of the Director (*sūtradhārā*), the Assistant (*pāripāśvaka*) and the Jester<sup>1</sup> is called the Three Men's Talk (*trigata*)

*Laudation*

29-30. An appeal with a view to success which is made [by the Director] after suggesting the action (*kārya*) of the play in hand with [proper] reasoning and arguments is called the Laudation (*prarocanā*)

*Origin of the Bahirgīta and its justification*

30-31. I shall now describe in detail the Āśrāvāṇā which is included in the Bahirgīta and shall speak of its origin as well as its justification.

25-26 <sup>1</sup> See below 113-115

<sup>2</sup> B. G read between 25b and 26a two prose lines.

28-29 <sup>1</sup> The Jester's role is assumed by one of the Assistants. See below 70 where two Assistants enter along with the Director. For details of the Three Men's Talk see below 137-141.

29-30 <sup>1</sup> For details about the Laudation see below 141-142. See also Ag for the meaning of *siddhenāmantrā*



31-32. Now when songs in seven forms<sup>1</sup> and in Citra<sup>2</sup> and Dakṣiṇa<sup>3</sup> Mārgas together with the Upohana<sup>4</sup> and the Nirgīta<sup>5</sup> were started by musical experts like Nārada in praise of gods, all the gods and the Dānavas, in the assembly were made to hear the Nirgīta<sup>6</sup> performed with proper tempo and time-beat.<sup>7</sup>

*Daiṭyas and Rāksasas provoked to jealousy*

33-34. Now on hearing these happy songs praising the gods, the Daiṭyas and the Rāksasas were all provoked to jealousy.

34-36. Under these circumstances they pondered [over the matter] and said to one another: "We are glad to hear (lit. accept) this Nirgīta in accompaniment of the instrumental music; and the gods were pleased to hear the songs in seven forms<sup>1</sup> about their exploits. [But] we shall hear the Nirgīta only and shall always be pleased with it. Then these Daiṭyas [and Rāksasas] pleased with the Nirgīta urged for its repeated performance."

*Gods approach Nārada to stop the Nirgīta.*

37-38. This enraged the gods who said to Nārada, "These Dānavas and Rāksasas are pleased with the Nirgīta only [and do not want anything else *i. e.* songs]. Hence we wish this performance [of the Nirgīta] to come to an end. What do you think of this?"

31-32 <sup>1</sup> See XXXI. 22off; 365ff.

<sup>2</sup> See XXXI 358

<sup>3</sup> See XXXI 357.

<sup>4</sup> See XXXI. 138ff.

<sup>5</sup> Another name for *babirgīta*. See below 33-42.

<sup>6</sup> *nirgīta*—instrumental music.

<sup>7</sup> For different aspects of the tāla see XXVIII. 18-20, and XXXI.

34-36 <sup>1</sup> The seven forms—On this see Ag. (I p. 224)

*Nārada pacifies the gods.*

38-41. Hearing these words of the gods Nārada replied, "Let the Nirgīta dependent on the music of stringed instruments be not stopped, and this (*nirgīta*) combined with the Upohana and accompanied by the music of stringed instruments will have seven forms. Entraptured (lit bound down) by this Nirgīta the Daityas and the Rākṣasas will not be provoked, and they will not create any obstruction [of the performance].

41-42. This is called the Nirgīta to satisfy the vanity of the Daityas while in honour of the gods it is called the Bahirgīta.

42-44. This is to be played by experts in the Citravīṇā<sup>1</sup> with Dhātus<sup>2</sup> containing light and heavy strokes (*akṣara*) and Varnas<sup>3</sup> and Alamkāras<sup>4</sup>. It is called the Nirgīta because in it there is sung a combination of sounds carrying no sense, and to satisfy the vanity of the gods it is called the Bahirgīta".

*Gods are pleased with the Nirgīta (Bahirgīta).*

44-45. The reason behind the Nirgīta in its seven forms as well as the Utthāpana and the like, will now be given.

45-54. The Pratyāhāra pleases the Rākṣasas (Yātudhāna) and the Pannagas, while the Apsarasas are delighted with the Avataraṇa. The Gandharvas are pleased when the Ārambha is performed, and in the performance of the Āśrāvāṇā the Daityas take delight. The Vaktrapāṇi pleases the Dānavas and in the Parighaṭṭanā the hosts of Rākṣasas

42-44 <sup>1</sup> *citravīṇā*—*nātyoparaṇāṇītibā* jā *vīṇā*, a kind of *vīṇā* (Ag) suitable for being played during the performance of a drama. But Ag. ignores XXIX 120 which describes a *Vīṇā* of this name

<sup>2</sup> See XXIX 82ff

<sup>3</sup> See XXIX. 8-22,

<sup>4</sup> See XXIX. 23ff.

are [again] pleased. By the Saṃghotānā Guhyakas are satisfied, while the Mārgāsārīta pleases the Yakṣas. When songs (*gītaka*) are sung the gods enjoy them, and Rudra with his followers is pleased by the performance of the Vardhamāna. Similarly in the performance of the Walking-round (*parivartana*) Lokapālas (the guardians of the worlds) are delighted, and the Moon-god is pleased with the Benediction. During the singing of the Avakṛstā (Dhruvā) Nāgas are pleased, while Śuskāvakṛṣṭā (Dhruvā) pleases the host of Pitṛs (ancestors). In the Rangadvāra Viṣṇu is pleased, while the Jarjara ceremony pleases the leaders of Viḡhnas. On the Carī being performed Umā takes pleasure while in the performance of Mahācārī the Bhūtas are delighted

55. So much about worshipping the deities in different parts of the Preliminaries beginning with the Pratyāhāra and ending in the [Mahā] cārī.

56. O the best of Brahmīns, in course of describing the different parts of the Preliminaries I have named the gods pleased by them, and mentioned [the individual] parts of it in which they take delight.

57-58. The performance of the Preliminaries which means worshipping the gods, is praised by them (i.e. gods) and is conducive to duty, fame and long life. And this performance whether with or without songs, is meant for pleasing the Daityas and the Dānavas as well as the gods (lit. denizens of the celestial region)

59. I shall tell you [afterwards] while discussing the rules of Dhruvās<sup>1</sup> the characteristics and function of performances with or without songs as well as of the Vardhamāna.<sup>2</sup>

59 <sup>1</sup> See XXXII

<sup>2</sup> Before this couplet (59) B. reads one additional *śloka* (B. 60)

### *The Caturāśra Preliminaries*

60-63. After performing the songs<sup>1</sup> and the Vardhamana,<sup>2</sup> one should sing the Utthāpani (Raising) Dhruvā<sup>3</sup> which has in its feet of eleven syllables the first two, the fourth, the eighth and the eleventh as long. It should be [sung in] the Caturāśra (Tāla)<sup>4</sup> and [should consist of] four feet and four Sannipātas<sup>5</sup> as well as three kinds of tempo<sup>6</sup> and three caesura.<sup>7</sup> Besides this it should consist of four Walking-rounds and of three Pānis,<sup>8</sup> and it should be in the Viślokā<sup>9</sup> metre and in the same kind of Tāla.

64 The Tāla in question should consist consecutively of Samyā<sup>1</sup> of two Kalas, Tāla of two Kalās, Samyā of one Kalā and Sannipāta of three Kalās.

#### *First Walking-round*

65. Thus a Sannipāta Tala of eight Kalās should be observed by the experts. And it is said that a Walking-round is made up of four such Sannipātas.

66 The first Walking-round in the Preliminaries should be made in slow tempo (*sthitālaya*) and on the termination of the third Sannipāta in it (i.e. the first *pānīarta*) drums should be played.

#### *Second Walking-round*

67. On the termination of the first Walking-round the second one (i.e. Walking-round) having commenced in medium tempo, the Director [and the two Assistants]<sup>1</sup> should enter [the stage].

60-63 <sup>1</sup> See XXXI 200 ff.

<sup>2</sup> See note 4 on 12-15 before.

<sup>3</sup> The term *utthāpani dhruvā* does not occur in the *Dhruvāśāstrā* (XXXII).

<sup>4</sup> See XXXI 7

<sup>5</sup> See XXXI, 39.

<sup>6</sup> See XXXI 3

<sup>7</sup> See XXXI 486-488.

<sup>8</sup> See XXXI 493-495

<sup>9</sup> See XXXII, 148.

64 <sup>1</sup> Cf. XXXI, 173.

67 <sup>1</sup> Entrance of the two Assistants is implied in this passage. See below 68-69

68-69. The three should simultaneously enter [the stage] with handfuls of flower-offering. But before that they should get themselves purified, initiated and furnished with charms for protection [against evil spirits]. They should be clad in white, and flowers carried by them should [also] be white, and they should be looking with the Adbhuta glance<sup>1</sup> and be in the Vaiṣṇava Sthāna<sup>2</sup> with Sausṭhava of the body.

70. The two<sup>3</sup> Assistants should carry a golden pitcher and the Jarjara, and with them by his side the Director should put forward five steps.

71. These five steps [will be] for the purpose of worshipping Brahmā, and the manner of putting them forward will be described [below] in detail.

72. They should slowly place their two feet three Tālas<sup>4</sup> apart and then raise [them one by one] on each side and again put them down at the same [distance].

73. After going five steps<sup>1</sup> in the manner described above, the Director and his two Assistants (lit. others) should perform the Sūci Cāri with left foot moved first and the right foot afterwards.

74. Then the Director should offer flowers in Brahmā's Circle (*Brāhma-maṇḍala*) which is another name for the centre of the stage where the deity is supposed to be present.

75-77. And afterwards he (i. e. the Director) should respectfully bow to Brahmā (lit. Pitāmaha) with Lalita

68-69 <sup>1</sup> See VIII. 48.

<sup>2</sup> See XI 50-52.

70 <sup>1</sup> One of the Assistants is to assume the role of the Jester in the Three Men's Talk. See above 28-29, 137-141.

<sup>2</sup> Jarjara—see III, 73 ff.

72 <sup>1</sup> tāla—2 unit of length. The distance from the tip of the middle finger to the wrist. See III, 21 note.

gesture,<sup>1</sup> and to measure the length of time during the salutation he should thrice touch the ground with his hand, and his steps should be [suitably] divided. The second Walking-round which begins with the entrance of the Director and ends with the salutation [to Brahmā] and use of gestures [related to it] should be performed in medium tempo.

### *Third Walking-round*

77-78 Next during the third Walking-round the Director should go round the Brahmā's circle (i.e. the centre of the stage), perform Ācamana and take up the Jarjara [The manner of taking it up is as follows]

78-80 Rising up quickly from [Brahmā's] Circle he should perform the Sūci (lit. Vedha) Cāri with this foot (i.e. the right foot) put forward first and the left foot afterwards. And then he should again raise his right foot which was on the side and perform the Sūci (Vedha)<sup>1</sup> Cāri putting forward the left foot first and the right foot afterwards.

80-83 Going round [the centre of the stage] the Director should call the person (i.e. one of the Assistants) who carries the golden pitcher<sup>1</sup> and perform ablution (śauca) [with water from this vessel]. He should then perform Ācamana and sprinkle himself with water in due order. Thus after performing properly the ablution, the Director should carefully take up the Jarjara, the destroyer of obstacles, and this act should be performed along with the beginning of the last Sannipāta [of this second Walking-round].

83-84. The third Walking round beginning with going

75-77 <sup>1</sup> See IX. 201.

78-80 <sup>1</sup> According to Ag (I p. 233) Vedha=Sūci Cāri

80-83 <sup>1</sup> See above 70

round the centre of the stage (*i. e.* *Brāhma-maṇḍala*)<sup>1</sup> and ending with the taking up of the Jarjara should be performed in a quick tempo.

#### *Fourth Walking-round*

84-87. After taking up the Jarjara to ward off evils he should mutter [some Mantras] in eight Kalās. Then he should perform the Sūci (Vedha) Cāri by putting forward the left foot first and the right foot afterwards, and then, move five steps towards the musical instruments. And then again he should observe the Sūci (Vedha) Cāri by putting forward the left foot first and the right foot afterwards. The fourth Walking-round which begins with the taking up of the Jarjara and ends with an approach to the musical instruments, should be made in a quick tempo.

87-88. In this [*pūrvāraṅga* of the Caturasra type] movements of hand and feet, will occupy sixteen Kalās while it being of the Tryasra type such movements will occupy Twelve Kalās only.

88-89. [The Director and the two Assistants] should make three salutations by touching the ground, with the hand, and before this they are to sprinkle themselves with water, but in case of the Tryasra [Preliminaries such sprinkling] has not been prescribed.<sup>2</sup>

#### *Parivartanī Dhruvā*

89-90. In this manner they should perform the Utthāpana (*lit.* raising). Then comes the Parivartanī (Walking-round) Dhruvā which should be performed in the Caturasra (Tāla) and medium tempo and with eight Sannipātas.

83-84 <sup>1</sup> See III, 23-30 note.

88-89 <sup>2</sup> This and the preceding (87-88) passage should properly go after NS 64 for they relate to the Utthāpana which should come before the Walking-round; see 22-23 above.

90-91. The Dhruvā (song) which has only the last syllable long in its four feet of eleven syllables, is called the Parivartanī (Walking-round) Dhruvā.

91-92. During the singing of this Dhruvā the Director should move leftwards in the Vārtika Mārga<sup>1</sup> with graceful step in accompaniment of instrumental music and should bow to [different] deities in directions belonging to them.

92-93. And during the foot movement [mentioned above] each step of the Director should consist of two Kalās and movement in each direction should consist of two Sannipātas.

93-94. Then he would observe the Sūci (Vedha) Cārī putting forward the left foot first and the right foot afterwards and putting the latter at a distance of two Tālas.

94-95. In this manner he should go five steps with the Atikrāntā Cārī,<sup>1</sup> and bow to different deities in directions belonging to them.

95-97. First of all he should bow to the eastern direction presided over by Śakra (Indra) Secondly he should bow to the southern direction belonging to Yama. Thirdly he should bow to the western direction ruled by Varuna. Fourthly he should bow to the northern direction of which Dhanada (Kuvera) is the protector.

97-98. After bowing to these directions he should perform the Sūci Cārī putting forward the left foot first and the right foot afterwards and begin the Walking-round.

98-99. Then with his face towards the east the Director should bow to Rudra (Śiva), Brahmā and Upendra (Viṣṇu) while going forward three steps by 'masculine', 'feminine' and 'neuter' feet [one after another].

91-92 <sup>1</sup> See XXXI, 491-492.

94-95 <sup>1</sup> See XI 29



99-100. The right foot is 'masculine' and the left foot is 'feminine' while the right foot not much raised is called 'neuter.'

100-101. Īśa (Śiva) should be bowed to with the masculine foot [put forward first] while in bowing to Brahmā the neuter foot [should be so put forward].

*The Fourth Man enters.*

101-102. The Walking-round should be [finished] thus, and then the Fourth Man (*caturtha-kāra*) should duly enter [the stage] with flowers [in his hands].

102-103. And he should duly offer Pūjā to the Jarjara and to all the musical instruments (*kutapa*) as well as to the Director.

103-104. His foot-movements during the Pūjā should be made to accompany the playing of drums, and there should be no song sung then, but only meaningless syllables should be chanted (*stobhakṛiyā*).

*Singing of the Apakṛṣṭā Dhruvā*

104-105. After offering the Pūjā the Fourth Man (*caturtha-kāra*) should make his exit. And then should be sung an Apakṛṣṭā Dhruvā<sup>1</sup> in Caturasra (Tāla) and slow tempo.

105-106. This Dhruvā should abound in heavy syllables and depend on the Schāyī-varna<sup>1</sup> and be made up of eight Kalās, and its Tāla should be Avapānika.

106-107. The Apakṛṣṭā Dhruvā is a song consisting of

102-103 <sup>1</sup> See III. 11-13.

104-105 <sup>1</sup> One of the six kinds of *Dhruvā* See XXXII. 155-160.

105-106 <sup>1</sup> See XXIX. 19.

four feet of ten syllables of which the fourth, the fifth, the seventh and eighth will be short.

*Benediction*

107-108 Then the Director will recite in a medium tone the Benediction which should consist of eight or twelve feet.<sup>1</sup>

108-109. (These are the specimens of Benediction):  
 namo'stu sarvadevebhyo  
 dvijātibhyah śubham tathā |  
 jitam somena vai rājñā  
 ārogyam gobhya eva ca ||

*Tr.* Salutation to all the gods. Blessed be the twice-born class. Let the king and the cows attain good health by his Soma-sacrifice.

109-110. brahmottaram tathaiṣāstu  
 hatā brahmadvīsas tathā |  
 praśāstvimām mahārājaḥ  
 pṛthivīm sa śasāgarām ||

*Tr.* Let there be an advancement of the cause of the Brahmins, and let their enemies be killed, and let the great king rule this earth together with all the seas.

110-111. rāstram pravardhatām caiva  
 rangś cāyam samṛdhyatām |  
 prekṣākartur mahān dharmo  
 bhavatu brahmabhāvitaḥ ||

*Tr.* Let this state prosper, and this theatre<sup>1</sup> flourish and let the producer of the theatrical show attain virtues inspired by the Vedic knowledge.

107-108 <sup>1</sup> For different interpretations of *pāda* see Lévi, pp. 132-133, II. 25-26. Rāghavabhatta's quotation from Ag. in his *Sakuntalarikā* (p. 6) does not occur in the published *Abhinavabhāratī*.

108-109 <sup>1</sup> See Lévi, p. 133.

110-111 <sup>1</sup> According to Ag. this means the actors and their associates.

111-112. *kāvya*kartur yaśaś cāstu  
                     dharmaś cāpi pravardhatām |  
                     ijyayā cānayā nityam  
                     prīyantām devatā itī ||

*Tr.* Let the playwright (lit. writer of the *kāvya*) attain fame, and let his virtue increase, and by this kind of sacrifice let the gods be always pleased [with him].

112-113. After the recitation of each of such Benedictory poems, the two Assistants should loudly and distinctly say, "Let this be so."

*The Śuṣkāpakṛṣṭā Dhruvā*

113-114. The Benediction should thus be performed duly according to the rules [mentioned above]. Then should be sung the Śuṣkāpakṛṣṭā Dhruvā and verses praising the Jarjara.

114-115. This Dhruvā should consist of nine long syllables first and then six short syllables followed by three long syllables, e.g.

115-116. digle digle jhaṇḍe jhaṇḍe jam  
                     bu ka va li ta ka te te jā.

*Raṅgadvāra*

116-118. After properly performing the Śuṣkāpakṛṣṭā Dhruvā, he (the Director) should recite in a loud tone one Śloka in adoration of the deity in course of whose worship [the dramatic performance is going to be held], and then [another Śloka] paying homage either to the king or to the Brahmins should be sung.

118-119. After reciting the Jarjara Śloka in what is called the Raṅgadvāra (lit. entry into the performance) he should again read another Śloka in lowering the Jarjara.<sup>1</sup>

118-119 <sup>1</sup> B. reads is *jarjara*ya vināśanām and G. (vināśatib). But these give no relevant meaning.

## Cārī

119-120. And after the Jarjara has been lowered,<sup>1</sup> he should perform a Cārī, and the two Assistants should step backwards.

120-121. Then the Additā Dhruvā<sup>1</sup> should be performed with the medium tempo, Caturasra Tāla and four Sannipātas.

121-122. The Dhruvā (song) which has the first, the fifth and the last syllables long and the remaining syllables short in all its four feet of twelve syllables, is called the Additā.

122-123. I shall relate its application according to the procedure adopted by Maheśvara (Śiva) and Umā when performing it in the past with [the display of] different States and movements.

123-125. After assuming the Avahittba Stāna (posture),<sup>1</sup> and placing the left hand [first] with its palm downwards on the navel and holding the Jarjara loosely on his [other] palm,<sup>2</sup> the Director should go five steps, with his left hand showing the Pallava gesture; and while going he should cover one Tāla at each step and move his limbs gracefully.

125-127. Afterwards he should perform the Sūcī Cārī by putting forward his left foot first and the right foot afterwards. Then the Director (lit. the expert one) should recite a Śloka with love as its subject-matter. And after reciting this Cārī Śloka and performing the Walking-round, he should with his face towards the front, withdraw backwards with steps described before.

120-121 <sup>1</sup> See below 121-122, also XXXII. 11, 388.

123-125 <sup>1</sup> Defined in XIII. 164-165.

<sup>2</sup> Mss. read *śalādhṛtam*. But its meaning is not clear. It is just possible that the original reading has been changed. We therefore emend this to *śalādhṛtam*.

*Mahācārī*

127-128. And after placing the Jarjara in the hands of one of the Assistants, he should perform the Mahācārī in accordance with the rules laid down below.

128-130. During this Cārī the Dhruvā song should be of the Çaturasra type and in quick tempo, and it should have four Sannipātas and eight Kalās. This Dhruvā song should have feet of eleven syllables of which the first, fourth, seventh, tenth and the last are long and the remaining ones short.

130-131. (An example of the Çaturasra Dhruvā):

pādatalāhati-patita-śailam

kṣobhita-bhūta-samagra-samudram |

tāṇḍava-nṛttam idam pralayānte

pātu harasya sadā sukhadāyī ||

Tr. Let the ever-pleasing Class Dance of Hara (Śiva) after the destruction of the world, which smashed the hills by the impact of his feet and agitated the ocean with all creatures living in it, always give you protection.

131-132. Then he should step towards the drums (*bbāṇḍa*) and afterwards perform the Sūcī Cārī followed by a change of the Vikṣepa.

132-133. Afterwards he should move his feet gracefully with a quick tempo, and keeping them three Tālas apart, he should go five steps. There again he should perform the Sūcī (Vedha) Cārī with his left foot put forward first and the right one afterwards.

134-135. And with the foot movement [described above] he should move backwards with his face towards the front, and again he should go three steps forward in a similar manner, and then he should again perform the Sūcī Cārī with his left foot put forward first and the right foot afterwards.

135-137. Then he should recite a couplet calling up

the Furious Sentiment while bringing his feet together, and then after going three steps he should call for the two Assistants, and on their coming up, a Narkutaka Dhruvā should be sung. At the time of singing this Dhruvā he should perform the Sūcī (Vedha) Cāri by putting forward the left foot first and the right foot afterwards.

### *Three Men's Talk*

137-138. Then in case of a play in the Verbal Style (*bhārati vrtti*) the Three Men's Talk should take place. During it (this Talk) the Jester should suddenly come in and deliver a discourse consisting mostly of irrelevant words to excite the smile of the Director<sup>1</sup>

139. [In this discourse] should be brought in some controversial topic (*vitandā*) with an abrupt remark (*gandā*) or an enigmatical utterance (*nāṣikā*) [of some kind], and questions such as who is [there] and who has won, leading to the plot of the play (lit. the poem)

140. In the Three Men's Talk an Assistant talks with the Jester who finds fault with his words which are, [however,] supported by the Director.

### *Laudation*

141. Then the Director (lit. an expert) should put in the Laudation and the appeal [to members of the audience], and for the success<sup>2</sup> of the performance (lit. the stage) the subject of the play should again be mentioned.

142. After putting into practice all these rules, all the three persons (*i. e.* the Director and the two Assistants)

137-138 <sup>1</sup> See D R. III. 36.

141 See Ag. on B. 30 for the meaning of *siddhenopaniṣṭhānāṁ siddhāntaṁ mantrāṁ*

should perform the Śūcī (Vedha) Cārī, and they should go out together while performing any Cārī other other than the Āviddha one.

*Tryasra Preliminaries*

143-144. Thus, O Brahmins, should be performed the Preliminaries of the Caturasra type; now I shall speak of that of the Tryasra type. Its use is similar and its component parts are the same; the only feature that distinguishes it from the Caturasra one, is its abridged measure of Tāla.

145-146. [In it] the Śamyā should consist of two Kalās and the Tāla of one Kalā, and again the Śamyā is to consist of one Kalā and the Śannipāta of two Kalās. With this kind of measurement of Kalā, Tāla and tempo, should be performed the Tryasra Preliminaries which include the Utthāpana and such other items.

147. The Dhruvā (song) which has the fourth, the eighth, the tenth and the last syllables long in all its four feet of twelve syllables, is called the Utthāpanī Dhruvā of the Tryasra (type).

148. In the Tryasra Preliminaries an expert dancer should abridge the instrumental music, movements [of persons], Dhruvā songs and their Tāla.

149. The actions and movements [of a dancer] are to be made of two types—elaborate and abridged—according as the instrumental and vocal musics are such.

150-151. It is said that each movement of hands and feet should be of two Kalās' duration, and in any Walking-round in the Caturasra (Preliminaries) the hands and feet should be moved sixteen times, while in the Tryasra Preliminaries they are to move only twelve times.

151-152. This is the measurement of both (i. e. of hand and foot movements) in the Preliminaries. But in

the Walking-round, the foot movement should consist of three steps only, but in bowing to [the different] directions in the Caturasra Preliminaries, one should go five steps.

153. [But all these matters] should be performed in the Tryasra Preliminaries according to the measure of Tāla as the master of the art thinks fit. Hence to avoid repetition no [elaborate] direction about the same has been given [here].

154. O the best of Brahmins, thus should be performed the pure Preliminaries of the Caturasra and the Tryasra types, which relate to a play depending on the Verbal Style.

#### *Mixed Preliminaries*

155. So much about the pure Preliminaries (Caturasra and Tryasra) which I was to describe. I shall now tell you how the producers may turn them to one of the mixed (*citra*) type.

156-157. During the Utthāpanī Dhruvā when the Walking-ground has been decorated with flowers given by the Fourth Man and [the stage] resounded with the well measured loud songs of musical experts, divine Dundubhis (drums) should be played again and again.<sup>2</sup>

158. [And in the mixed Preliminaries thus begun] clusters of white flowers should be scattered all over [the stage], and the Aṅgahāras should be performed by [dancers dressed as] goddesses.

159-160. The Class Dance which has been described above with its [Piṇḍis], Recakas, Aṅgahāras, Nyāsas and Apanyāsas should intervene the separate feet of the Benedictory poems. This rule should be put into practice by those who would turn pure Preliminaries into mixed ones.

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156-157 The text here seems to be corrupt.



161. After the 'pure' Preliminaries have been duly made 'mixed', [all the dancers dressed as] goddesses should make their exit.

162. After the exit of all the female dancers the other parts of the Preliminaries should be performed.

163. This is the manner in which the pure Preliminaries should be changed into mixed ones. But in the Preliminaries, be they of any type, there should not be too much dance and song.

164. If [at the beginning of a performance] songs, music and dance continue for too long [a time] they tire out the artistes as well as the spectators.

165. Tired [persons] can neither attain or give help in attaining a clear impression of the Sentiments and the States, and because of this, the rest of the performance (*i.e.* of the play itself) cannot [properly] excite feelings.

166. After performing the Preliminaries, be they Catur-asra or Tryasra of the pure or mixed type, the Director along with his Assistants should make their exit from the stage.

### *Introduction of the play*

167. After the Preliminaries have been duly performed<sup>1</sup> in the manner described, the Introducer (*sthāpaka*)<sup>2</sup> should

167 <sup>1</sup> The reading *prayujya* in this passage is defective; for the nominative to this *prayujya* cannot be *sthāpaka* (Introducer). Dhanañjaya (c. 10th century) clearly says that the *sūtradhāra* (the Director) having gone out after the Preliminaries (*pūrvastānga*), another actor enters to introduce the drama (III. 2). The same is the opinion of Śāradātānaya (c. 1175-1250). See the Bh P. p. 128, lines 56. Viśvanātha also expressed a similar opinion. See the SD. VI. 26. Hence this has been emended. It seems that Bhāsa cut down the Preliminaries and made an end of the practice of getting the play introduced by the *sthāpaka*. This assumption will explain why Bāna wrote *sūtradhāra-kṛtārambhaḥ* etc. (Harṣacarita, Introduction, 15).

<sup>2</sup> Ag. says *sūtradhāra eva sthāpakas*, cf. note 1 above.

enter [the stage], and he should resemble the Director in every respect (lit. in quality and form).

168. He should assume the Vaisṇava Sthāna (posture)<sup>1</sup> and have the Sauschava<sup>2</sup> of the body, and on entering the stage he should observe the foot movements which the Director had used.

169. At the entrance of the Introducer, the Dhruvā should be made suitable to the occasion (lit. meaning) and it will be either Caturasra or Tryasra and be in medium tempo.

170. Then he should perform a Cāri in praise of gods and Brahmins in accompaniment with the recitation of Ślohas containing sweet words and evoking various Sentiments and States.

171. After thus pleasing the spectators (lit. the stage) he should announce the name of the play-wright (lit. the poet), and then he is to start the Prologue (*prastāvanā*) which relates to proclaiming the theme of the play (lit. the poem)

172-173. Then by mentioning (lit. having recourse to) a god in a divine [play], a man in a human [play] and a god or a man in [a play] where gods and men [meet, he] should proclaim in different ways the subject of the play [lit. the poem] by variously alluding to its Opening (*mukha*) and Seed (*bīja*)

174. After introducing the play the Introducer (lit. the Brahmin who makes the introduction of the play) should go out [of the stage]. Thus should be performed the Preliminaries according to the rules.

175. If any producer of a play will perform the Preliminaries according to the rules laid down, nothing inauspi-

168 <sup>1</sup> See XI. 50-51.

<sup>2</sup> See XI. 89b, 91a.

cious will happen to him, and [after his death] he will reach the heavenly region.

176. [On the contrary] whoever produces a play in an wilful violation of the rules [in this matter] will sustain a great loss, and will [after his death] be reborn as a creature of lower order.

177. Fire fanned by a strong wind does not burn [anything] so quickly as does the wrongly made production.

178. In this manner the Preliminaries of two different extents (*pramāṇa*) should be performed by the people of Avanti, Pañcāla, Dākṣinātya and Odra regions.

179. O Brahmins, these are the rules regarding the Preliminaries. Tell me properly what other rules relating to the Nāṭyaveda should be discussed now<sup>1</sup>.

Here ends Chapter V of Bharata's Nāṭyaśāstra, which treats of the Preliminaries to the production of a play.

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<sup>179</sup> <sup>1</sup> The portion of this chapter following this couplet is not from the hand of the author of the NS. Its translation is given as an Appendix.

## CHAPTER SIX

### SENTIMENTS

#### *The sages question.*

1-3. After hearing about the rules regarding the Preliminaries, the great sages continued their inquiries and said to Bharata, "Answer five of our questions. Explain how the Sentiments enumerated by experts in dramatic art attain their [special] qualities. And why are the *bbāvas* (Psychological States, lit. feelings) so called, and what do they *bbāvayanti* (make us feel)? Besides these, what are the real meanings of terms, such as, Digest (*samgraha*)<sup>1</sup>, Memorial Verse (*kārikā*) and Etymology (*nirukta*)"?

#### *Bharata answers.*

4. At these words of the sages, Bharata continued speaking, and mentioned in reply to their question the distinction between the Sentiments and the Psychological States.

5-7 And then he said, "O sages, I shall tell you in detail and in due order about the Digest, the Memorial Verse and the Etymology. I am not able by any means to exhaust all the topics about drama, for knowledge,<sup>1</sup> and arts and crafts<sup>2</sup> connected with it are respectively manifold and endless in number. And as it is not possible to treat exhaustively (lit. to go to the end of) even one of these subjects which are [vast] like an ocean, there cannot be any question of mastering them all.

8. [Hence] I shall tell you about the Digest on Sentiments, Psychological States and such other matters, which has

1-3 <sup>1</sup> For an assumed chronology of *samgraha*, *kārikā*, *nirukta*, *sūtra* and *bbāsyā* mentioned here see S K, De, *Skt. Poetics*, Vol I, pp 28ff.

5-7 <sup>1</sup> *jñānāni vyākaraṇādini śāstrāni* (Ag).

<sup>2</sup> *śilpāni citrapustakāni-karmāni* (Ag).

its contents embodied in a small number of Sūtras but which promotes inference [in connection with the subject].

*Digest, Memorial Verse and Etymology defined*

9. When subjects taught in detail have been compressed and brought together in [a number of] Sūtras and their Bhāṣyas (commentary), these constitute according to the learned a Digest

10. The Digest [of the Nāṭyaveda treats] the Sentiments, the Psychological States, the Histrionic Representation, the Practices (*dharmī*), the Styles (*vr̥tti*), Local Usages (*pravr̥tti*), Success (*siddhi*), the notes (*svara*), the instrumental music (*ātodya*), songs and the stage.

11. When a rule (lit. meaning) is explained (lit. uttered) briefly in a Sūtra with a minimum (lit. small) number of words, it is called the Memorial Verse which shows the meaning [of the rule clearly].<sup>1</sup>

12-13. Etymology is the definitive meaning which arises in connexion with various nouns, is helped by dictionaries (lit. vocabularies), and the rules of grammatical interpretation, includes the significance of the root involved as well as the reasons modifying it, and is helped by various findings [of Śāstras], and this meaning [of a noun] is established [mainly] from a consideration of its root [and *pratyaya* or affix].

14. O the best of Brahmins, [the subjects included into] the Digest which I mentioned earlier, will now be discussed in detail with the necessary Memorial Verses and Etymologies connected with them.

<sup>1</sup> One additional characteristic of the *kārikā* may be that it should be generally composed in metres like *āryā* or *anustup*, e.g. the *Sāmkhyakārikā*.

### Eight Sentiments

15. The eight Sentiments<sup>1</sup> recognized in drama are as follows. Erotic (*śṛṅgāra*), Comic (*bāśya*), Pathetic (*karuṇa*), Furious (*raudra*), Heroic (*vīra*), Terrible (*bbayānaka*), Odious (*bībbatsa*) and Marvellous (*adbbhuta*)<sup>2</sup>.

16- These eight are the Sentiments named by Druhiṇa (Brahmī). I shall now speak of the Durable and the Complementary Psychological States and the Sāttvika ones<sup>3</sup>.

### Durable Psychological States

17. The Durable Psychological States (*sthāyibhāva*)<sup>4</sup> are known to be the following: love, mirth, sorrow, anger, energy, terror, disgust and astonishment.

18-21. The thirtythree Complementary Psychological States (*vyabhiçārībhāva*)<sup>5</sup> are known to be the following: discouragement, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment, shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright and deliberation. These are defined by their names.

15 <sup>1</sup> *rasa*—A.K. Coomaraswamy is for translating the word as 'flavour' (M G p. 17)

<sup>2</sup> Later writers on Skt. poetics add one more *rasa* (*śānta*) to this number.

16 <sup>1</sup> *bbāva*—A.B. Keith translates this word as 'feeling' or 'emotion'. See Skt. Drama, p. 319. A.K. Coomaraswamy and others translate it as "mood" (*loc. cit.*) Haas translates it as 'State.' See DR p. 108.

17 <sup>1</sup> *sthāyibhāva*—Keith translates the term as 'dominant emotion' (Skt. Drama) and Haas as 'Permanent State' (DR) and others as 'permanent mood' (e.g. S. K. De, Skt. Poetics, Vol. II. p. 26)

18-21 <sup>1</sup> These are also known as *sañcara-bhāva* which was translated as 'transitory emotion or mood'. See SD

### *Eight Sāttvika States*

22. Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting are the eight Sāttvika States.<sup>1</sup>

### *Four kinds of Histrionic Representation*

23. Four kinds of Histrionic Representation are Gestures (*āṅgika*)<sup>1</sup>, Words (*vācika*)<sup>2</sup>, Dresses and Make-up (*śbārya*)<sup>3</sup> and the Representation of the Sattva (*sāttvika*)<sup>4</sup>

### *Two Practices*

24. Practice of Representation (*dharmī*)<sup>1</sup> in a dramatic performance is twofold: realistic (*lokadharmī*, lit. popular) and conventional (*nāṭyadharmī*, lit. theatrical).

### *Four Styles*

And the Verbal (*bhāratī*), the Grand (*sāttvati*), the Graceful (*kaśīkī*) and the Energetic (*ārabbatī*) are the four Styles.<sup>2</sup>

22 <sup>1</sup> *sāttvika-bhāva*—The word *sāttvika* cannot be properly translated into English. Keith does not make any such attempt (see Skt. Drama) Haas translates the *sāttvika-bhāva* as 'Involuntary States.' But this seems to be very misleading, for the NS. takes *sattva* to be connected with *manas* (see VII 93), and most of the later writers follow this work in this respect. So the author of the ND. (III. 153) writes अवहितं मनः सत्त्वं तद् प्रयोजनं हेतुरस्येति सात्त्विकः ; मनोऽनवधाने हि न शक्यन्त एव स्वरभेदादयो नाख्येन दर्शयितुम्. The NS. has also a definition of *sattva* which is as follows: देहात्मकं सत्त्वं सत्त्वम् (XXIV. 7). The author of the BhP. elaborately defines the term *sattva* and discusses the psychological process connected with its use; see (pp. 13-14) Viśvanātha in his SD. (164) defines *sattva* as follows: सत्त्वं नाना सात्त्विकविधान-प्रकारकरो कथनान्तरो धर्मः.

23 <sup>1</sup> *āṅgikā*—means Gestures of special kind defined in the *śāstra*, see VIII-XII.

<sup>2</sup> *vācika*—means words suitable for representation of the different States (*bhāva*) composed by the playwright. See XV-XXII.

<sup>3</sup> See XXIII.

<sup>4</sup> See XXIV.

24 <sup>1</sup> *dharmī*—This word has not been very correctly used. But the meaning is clear; for details about *dharmī* see XIII. 69-81.

<sup>2</sup> Haas translates *vyttis* as Styles of Procedure (DR. p. 67). The four Styles

### Four Local Usages

25-26. Āvanti, Dākṣinātyā, Oḍramāgadhī and Pañcālamadhyamā are the four Local Usages (*pravṛtti*)<sup>1</sup> in a dramatic performance.

### Success

The Success<sup>2</sup> in the dramatic performance is of two kinds: divine (*daivikī*) and human (*mānuṣī*).

### Notes

27-29. And [musical] notes such as, Śaḍja, Ṛṣabha etc. are seven<sup>1</sup> in number, and they fall into two groups: human (*śārīrā*, lit. from body) and instrumental (*vaṃśava*, lit. from the Vīṇā).<sup>2</sup>

### Four kinds of musical instrument

The musical instruments are of four kinds:<sup>2</sup> stringed (*tata*) covered (*avanaddha*), solid (*gbana*), and hollow (*suśira*). Among these, the 'stringed' means an instrument with strings, the 'covered' means a drum, the 'solid' a cymbal and the 'hollow' a flute.

### Five kinds of Dhruvā

29-30. Songs which relate to Dhruvās are of five kinds<sup>1</sup> entering (*praveśa*), casual (*āksepa*), going out (*niskrama*),

are translated by him as Eloquent (*bhārati*), Grandiose (*sāttvati*), Gay (*kauṭiki*) and Horrific (*arabhati*). We follow Keith's translation (Skt. Drama, p. 326). For details about *vr̥ttis* see XXII ff.

25-26 <sup>1</sup> *pravṛtti*—Haas translates this word as 'Local Characteristics,' (See DR, p. 74). The five geographical names (Āvanti, Dākṣinātya, Odra, Magadha and Pañcāla) indicate that these were the parts of India where dramatic show gained special popularity. For details about *pravṛttis* see XIV. 36-56.

<sup>2</sup> *siddhi* (success)—For details about the Success see XXVII. ff.

27-29 <sup>1</sup> See XXVIII. 21, 10.

<sup>2</sup> See XXVIII. 1-2.

29-30 <sup>1</sup> See XXXII. 60 ff.



pleasing (*prāsāḍika*) and intermediate (*āntara*). And the play-house is of three types:] oblong, square and triangular

31. So much about the Digest on drama giving its contents (lit. meaning) by a small number of Sūtras (concise rules) [I shall now speak about contents of the Sūtra-work.]

### *Sentiments explained*

In that connexion I shall first of all explain the Sentiments (*rasa*). No [poetic] meaning proceeds [from speech] without [any kind of] Sentiment. Now the Sentiment is produced (*rasa-nispattib*) from a combination (*samyoga*)<sup>1</sup> of Determinants (*vyibhāva*), Consequents (*anubhāva*) and Complementary Psychological States (*vyibhīcarī-bhāvi*). Is there any instance [parallel to it]. [Yes], it is said that, as taste (*rasa*) results from a combination of various spices, vegetables and other articles, and as six tastes are produced by articles such as, raw sugar or spices or vegetables, so the Durable Psychological States (*sthāyibhāva*), when they come together with various other Psychological States, attain the quality of a Sentiment (i. e. become Sentiment). Now one enquires, "What is the meaning of the word *rasa*"? It is said in reply [that *rasa* is so called] because it is capable of being tasted (*āsvādyite*). How is *rasa* tasted? [In reply] it is said that just as well-disposed persons while eating food cooked with many kinds of spice, enjoy (*āsvādayanti*) its tastes, and attain pleasure and satisfaction, so the cultured people taste the Durable Psychological States while they see them represented by an expression of the various Psychological States with Words, Gestures and

<sup>1</sup> The NS nowhere explains the terms *nispatti* and *samyoga* of this definition and does not include the *sthāyibhāva* in it (the def.) Hence the theory of *rasa* has come to be interpreted differently in later times by Lollita, Sankuka, (Bhatta) Nayaka and Abhinavagupta

the Sattva, and derive pleasure and satisfaction. Thus is explained [the Memorial Verse ending with] *tasmān nāṭyasarā* etc.<sup>2</sup> For in this connexion there are two traditional couplets:]

32-33. Just as connoisseur of cooked food (*bhākta*) while eating food which has been prepared from various spices and other articles taste it, so the learned people taste in their heart (*manas*) the Durable Psychological States (such as love, sorrow etc.) when they are represented by an expression of the Psychological States with Gestures. Hence these Durable Psychological States in a drama are called Sentiments.<sup>3</sup>

*Relation between Sentiments and Psychological States.*

Now one enquires, "Do the Psychological States come out of the Sentiments or the Sentiments come out of the Psychological States?" On this point, some are of opinion that they arise from their mutual contact. But this is not so. Why?

It is apparent that the Sentiments arise from the Psychological States and not the Psychological States from the Sentiments. For [on this point] there are [traditional] couplets such as:]

34-35. The Psychological States are so called by experts in drama, for they make one feel (*bhālayanti*) the Sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds, auxiliary cooked eatable (*vyāñjana*)<sup>4</sup> is brought forth, so the Psychological States

<sup>2</sup> See below 33-34

32-33 <sup>1</sup> For a discussion on Bharata's theory of *rasa* see Śkt. Poetics, Vol. II, pp. 25 ff.

<sup>3</sup> The reading of this passage seems to be confused.

If it is really an instance of textual corruption it may be said to have been sanctified by time; for Bhoja who refused Bharata's view on *bhavas* giving rise to *rasas*, relied on this text. Cf. V. Raghavan, Sr. Pr. p. 26.

34-35 <sup>1</sup> According to Indian practice, boiled rice is the principle food

along with different kinds of Histrionic Representation will cause the Sentiments to be felt.

36. There can be no Sentiment prior to (lit. without) the Psychological States, and no Psychological States without the Sentiments [following it], and during the Histrionic Representation they result from their interaction

37. Just as a combination of auxiliary cooked eatables (*vyañjana*) and rice, imparts good taste to the food [in totality], so the Psychological States and the Sentiments cause one another to manifest themselves (*bhāvayanti*).

38. Just as a tree grows from a seed, and flowers and fruits from a tree, to the Sentiments are the source (lit. root) of all the Psychological States, and likewise the Psychological States exist [as the source of all the Sentiments]

### *Eight Sentiments from four original ones*

Now we shall describe the origin, colours, [presiding] deities, and examples of these Sentiments. Sources of these [eight] Sentiments are the four [original] Sentiments e. g. Erotic, Furious, Heroic and Odious.<sup>1</sup>

39. The Comic [Sentiment] arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious.

40-41. A mimicry of the Erotic [Sentiment] is called the Comic,<sup>2</sup> and the result of the Furious Sentiment is the Pathetic, the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see, results in the Terrible.

(*śāśa*), and the various preparations from vegetables, meat and fish are only auxiliary eatables (*vyañjana*).

38 <sup>1</sup> Bhaja criticises this view of the author of the NS. in his Śr. Pr. See Ramarwamy Sastri, Bh. P. Introduction p. 28; also V. Raghavan, Śr. Pr. 27.

40-41 <sup>2</sup> An example of this is the *Prahasana*.

42-43. The Erotic Sentiment is *śṛṅgāra* (Love), the  
 (or a) Sentiment of White, the Pathetic (Sentiment) grey  
 (*hṛspāra*), the Terrible Sentiment red, the Heroic (Sentiment)  
 yellow (*ghaṭṭa*), the Terrible (Sentiment) black, the Odious  
 (Sentiment) 'I - and a - Marvellous (Sentiment) yellow.

### *Presiding deities of Sentiments*

44-45. *Vishnu* is the god of the Erotic *Pramaṇas* of  
 the Colour 'white' of the Fullness *Yama* of the Pathetic,  
 'Mahakala' (*Śiva*) of the Odious, *Kala* of the Terrible, *Indra*  
 of the Heroic and *Brahmā* of the Marvellous Sentiments.

Thus have been described the origin, colours and deities  
 of these [Sentiments]. Now we shall explain the Determi-  
 nants, the Consequents, the Complementary Psychological  
 States, their combination, definition and examples.

We shall now enumerate the Durable Psychological  
 States in different Sentiments.

### *The Erotic Sentiment*

Of the e, the Erotic (*śṛṅgāra*) Sentiment proceeds from  
 the Durable Psychological State of love (*rati*), and it has as  
 its basis (lit. soul) a bright attire, for whatever in this world  
 is white - pure, bright and beautiful is appreciated in terms of  
 the Durable Psychological State of love. For example, one  
 who is elegantly dressed is called a lovely person (*śṛṅgārīn*).  
 Just as persons are named, after the profession of their father,  
 mother or family in accordance with the traditional authority,  
 so the Sentiments, the Psychological States and other objects  
 connected with drama are given names in pursuance of the  
 practice and the traditional authority. Hence the Erotic  
 Sentiment has been so named on account of its usually  
 being associated with a bright and elegant attire. It owes its  
 origin to men and women and relates to the fulness of youth.

It has two bases: union and separation. Of these two, the Erotic Sentiment in union arises from Determinants like the pleasures of the season, the enjoyment of garlands, unguents, ornaments, [the company of] beloved persons, objects [of senses], splendid mansions, going to a garden, and enjoying [oneself] there, seeing [the beloved one], hearing [his or her words], playing and dallying [with him or her]. It should be represented on the stage by Consequents such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. Complimentary Psychological States in it do not include fear, indolence, cruelty and disgust. [The Erotic Sentiment] in separation should be represented on the stage by Consequents such as, indifference, langour, fear, jealousy, fatigue anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death and other conditions.

Now it has been asked, "If the Erotic Sentiment has its origin in love, why does it [sometimes] manifest itself through pathetic conditions?" [In reply to this] it is said, "It has been mentioned before that the Erotic Sentiment has its basis in union as well as in separation. Authorities on *ars amatoria* (*vaśīkaśāstra*) have mentioned ten conditions [of the persons separated from their beloved ones, which are pathetic]. We shall discuss them in the chapter on the Harmonious Histrionic Representation.<sup>1</sup> The Pathetic Sentiment relates to a condition of despair owing to the affliction under a curse, separation from dear ones, loss of wealth, death or captivity, while the Erotic Sentiment based on separation relates to a condition of retaining optimism arising out of

<sup>1</sup> See XXIV.

yearning and anxiety. Hence the Pathetic Sentiment, and the Erotic Sentiment in separation differ from each other. And this is the reason why the Erotic Sentiment includes conditions available in all other Sentiments.

46. And the Sentiment called Erotic is generally happy, connected with desired objects, enjoyment of seasons, garlands and similar other things, and it relates to [the union of] man and woman.

There are besides two Āryās related to the preceding Sūtra:

47-48. The Erotic Sentiment arises in connexion with favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there. It should be represented on the stage by means of composure of the eyes and the face, sweet and smiling words, satisfaction and delight, and graceful movements of limbs.

#### *The Comic Sentiment*

Now the Comic (*bāsyā*) has as its basis the Durable Psychological State of laughter. This is created by Determinants such as, showing unseemly dress or ornament, impudence, greediness, quarrel, defective limb, use of irrelevant words, mentioning of different faults, and similar other things. This (the Comic Sentiment) is to be represented on the stage by Consequents like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides. Complementary Psychological States in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. This (Sentiment), is of two kinds, self-centred and centred in others. When a person himself laughs, it relates to the self-centred (Comic Sentiment).

ment), but when he makes others laugh, it (the Comic Sentiments therein) is centred in others.

There are two traditional Āryās here

49. As one laughs with an exhibition of oddly placed ornaments, uncouth behaviour, words and dress and strange movements of limbs, it is called the Comic Sentiment.

50. As this makes [other] persons laugh by means of his uncouth behaviour, words, movement of the limbs and strange dress, it is known as the Comic Sentiment.

51. This Sentiment is mostly to be seen in women and men of the inferior type, and it has six varieties of which I shall speak presently.

52. They are: Slight Smile (*smita*), Smile (*basita*), Gentle Laughter (*visbasita*), Laughter of Ridicule (*upabasita*), Vulgar Laughter (*apabasita*) and Excessive Laughter (*atibasita*). Two by two they belong respectively to the superior, the middling and the inferior types [of persons].

*In persons of the superior type*

53. To persons of the superior type belong the Slight Smile and the Smile, to those of the middling type the Gentle Laughter and the Laughter of Ridicule, and to those of the inferior type the Vulgar Laughter and the Excessive Laughter.

There are Ślohas on this subjects:

54. The Slight Smile (*smita*) of the people of the superior type should be characterized by slightly blown cheeks and elegant glances, and in it teeth are not be made visible.

55. Their Smile (*basita*) should be distinguished by blooming eyes, face and cheeks, and in it teeth should be slightly visible.

*In persons of the middling type*

56. The Gentle Laughter (*visbasita*) should have slight

sound, and sweetness, and should be suitable to the occasion, and in it eyes and cheeks should be contracted and the face joyful.

57. During the Laughter of Ridicule (*upahasita*) the nose should be expanded, eyes should be squinting, and the shoulder and the head should be bent.

*In persons of the inferior type*

58. The laughter on occasions not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head violently shaking is called the Vulgar Laughter (*apahasita*).

59. The Excessive Laughter (*atisbasita*) is that in which the eyes are expanded and tearful sound is loud and excessive, and the sides are covered by hands.

60. Comic situations which may arise in the course of a play, for persons of the superior, middling or inferior type are thus to be given expression to.

61. This Comic Sentiment is of two kinds, self-centred and centred in others, and it relates to the three types of persons } superior, middling and inferior, and has thus [on the whole] six varieties

*The Pathetic Sentiment*

Now the Pathetic (*karuna*) Sentiment arises from the Durable Psychological State of sorrow. It grows from Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight accidents or any other misfortune. This is to be represented on the stage by means of Consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like. Complimentary Psychological States connected with it



are indifference, langour, anxiety, yearning, excitement delusion, fainting, sadness, dejection, illness, inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour. weeping, loss of voice and the like.

On this point there are two Āryās.]

62. The Pathetic Sentiment arises from seeing the death of a beloved person, or from hearing something very unpleasant, and these are its Determinants.

63. This is to be represented on the stage by Consequents like weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

### *The Furious Sentiment*

Now the Furious (*rādra*) Sentiment has as its basis the Durable Psychological State of anger. It owes its origin to Rākṣasas, Dānavas and haughty men, and is caused by fights. This is created by Determinants, such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, fighting, drawing of blood, and similar other deeds. This is to be represented on the stage by means of Consequents, such as red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. Complementary Psychological States in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

Now one enquires, "Is it to be assumed from the [above] statement about Rākṣasas that they only give rise to the Furious Sentiment, and that this Sentiment does not relate to others?" [Reply]. "No, in case of others too, this

Sentiment may arise. [But in case of Rāṣṣasas] it is to be understood as their special function. They are naturally furious, for they have many arms, many mouths, standing and unkempt hairs of brown colour, and prodigious physical frame of black complexion. Whatever they attempt, be it their speech, movement of limbs or any other effort, is by nature furious. Even in their love-making they are violent.<sup>1</sup> It is to be easily inferred that persons who imitate them give rise to the Furious Sentiment from their fights and battles.

On these points there are two Āryās:]

64. The Furious Sentiment is created by striking, cutting, mutilation and piercing in fights, and tumult of the battle and the like.

65. It should be represented on the stage by special acts, such as the release of many missiles, cutting off the head, the trunk and the arms,

66. Such is the Furious Sentiment viewed [by experts], it is full of conflict of arms, and in it words, movement and deeds are terrible and fearful.

### *The Heroic Sentiment*

Now the Heroic (*vīra*) Sentiment, relates to the superior type of persons and has energy as its basis. This is created by Determinants, such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence and the like. It is to be represented on the stage by Consequents, such as firmness, patience, heroism, charity, diplomacy and the like. Complementary Psychological States in it are contentment, judgement, pride,

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<sup>1</sup> Cf. Bhāṭilārya, VIII. 98.

agitation, energy (*vega*). determinatin of purpose, indignation, remembrance, horripilation and the like. There are two Āryās [on these points] :

67. The Heroic Sentiment arises from energy, perseverance., optimism, absence of surprise, and presence of mind and [such other] special conditions [of the spirit].

68. This Heroic Sentiment is to be properly represented on the stage by firmness, patience, heroism, pride, energy, aggressiveness, influence and censoring words.

### *The Terrible Sentiment*

Now the Terrible (*bbayānaka*) Sentiment has as its basis the Durable Psychological State of fear. This is created by Determinants like hideous noise, sight of ghosts, panic and anxiety due to [untimely cry of] jackals and owls,<sup>1</sup> staying in an empty house or forest, sight of death or captivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by Consequents, such as trembling of the hands and the feet, horripilation, change of colour and loss of voice. Its Complementary Psychological States are paralysis, perspiration, choking voice, horripilation, trembling, loss of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like.

On these points there are two traditional Āryās

69. The Terrible Sentiment is created by hideous noise, sight of ghosts, battle, entering an empty house or forest offending one's superiors or the king.

70. Terror is characterized by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, drynes of the droop-

68 <sup>1</sup> These were considered omens of impending calamity.

ing mouth, palpitation of the heart and horripilation.

71. This is [the character of] natural fear; the artificially shown fear also should be represented by these conditions. But in case of the feigned fear all efforts for its representation should be milder

72. This Terrible Sentiment should be always represented by tremor of hands and feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

### *The Odious Sentiment*

Now the Odious (*bibhatsa*) Sentiment has as its basis the Durable Psychological State of disgust. It is created by Determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by Consequents, such as stopping movement of all the limbs, narrowing down of the mouth, vomiting, spitting, shaking the limbs [in disgust] and the like. Complementary Psychological States in it are epileptic fit, delusion, agitation, fainting, sickness, death and the like. On these points there are two traditional Āryās:

73. The Odious Sentiment arises in many ways from disgusting sight, tastes, smell, touch and sound which cause uneasiness.

74. This is to be represented on the stage by narrowing down the mouth and the eyes, covering the nose, bending down the head and walking imperceptibly.

### *The Marvellous Sentiment*

<sup>1</sup>The Marvellous (*adbhuta*) Sentiment has as its basis the Durable Psychological State of astonishment. It is created by Determinants, such as sight of heavenly beings or events, attainment of desired objects, entry into a superior mansion,

temple, audience hall (*sabbā*), and seven-storied palace and [seeing] illusory and magical acts. It is to be represented on the stage by Consequents, such as wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy], perspiration, joy, uttering words of approbation, making gifts, crying incessantly *bā, bā, bā*, waving the end of *dboti* or *sāri*, and movement of fingers and the like. Complementary Psychological States in it are weeping, paralysis, perspiration choking voice, horripilation, agitation, hurry, inactivity, death and the like.

On this point there are two traditional Āryās:

75. The Marvellous Sentiment is that which arises from words, character, deed and personal beauty.

76. This is to be represented on the stage by a gesture of feeling [sweet] smell, joyful shaking of limbs, and uttering *bā, bā, bā* sounds, speaking words of approbation, tremor, choking voice, perspiration and the like.

*Three kinds of the Erotic, the Comic and the Terrible Sentiment*

77. The Erotic Sentiment is of three kinds, viz, of words, dress and action. And the Comic and the Terrible Sentiments are likewise of three kinds, viz, of limbs, dress and words.

*Three kinds, of the Pathetic Sentiment*

78. The Pathetic Sentiment is of three kinds, viz that arising from obstruction of lawful deeds, from loss of wealth and from bereavement.

*Three kinds of the Heroic Sentiment*

79. The Heroic Sentiment is likewise of three kinds, viz. that arising from making gifts, from fulfilling one's duty (*dbarma*) and from fighting [one's enemy].

*Three kinds of the Terrible Sentiment*

80. The Terrible Sentiment is also of three kinds, viz feigned fear, fear from a wrong action, and fear from an apprehension of danger.

*Three kinds of the Odious Sentiment*

81. The Odious Sentiment is of three kind, viz, nauseating, simple, and exciting. Of these, the Sentiment from a sight of stool and worms is nauseating, and the sight of blood and similar objects is exciting.

*Three kinds of the Marvellous Sentiment*

82. The Marvellous Sentiment is of two kinds, viz, celestial and joyous. Of these the celestial is due to seeing heavenly sights, and the joys due to joyful happenings.

83. These are eight Sentiments and their definitions, I shall hereafter speak of the characteristics of the Psychological States.

Here ends Chapter VI of Bharata's Nāṭyaśāstra,  
which treats of Sentiments.

## EMOTIONAL AND OTHER STATES

*Bhāvas (Psychological States) explained*

o. Now I shall speak of the *bbāvas* (Psychological States, *lit.* feelings). An inquiry in this connexion is, "Why are the *bbāvas* so called? Is it because they *bbāvayanti* (pervade) and are hence called *bbāvas*?" It is said in reply that *bbāvas* are so called, because through Words, Gestures and Representation of the Sattva they *bbāvayanti* (infuse) the meaning of the play [into the spectators]. *Bhāva* is an 'instrument,' of causation; for words, such as *bbāvita*, *vāsita* and *kṛta* are synonymous. An expression like, 'O, all these things are *bbāvita* (pervaded) by one another's smell or moistened by one another's juice,' is current even amongst the common people. Hence the root *bbāvaya* means 'to cause to pervade.' On this point there are the following Ślokas:

1. When the meanings presented by Determinants and Consequents are made to pervade (*gamayte*) [the heart of the spectators] they are called *bbāvas*.

2. As in these, the inner idea of the playwright is made to pervade [the mind of the spectators] by means of Words, Gestures, colour of the face and Representation of the Sattva, they are called *bbāvas*.

3. As they cause the Sentiments relating to various kinds of Histrionic Representation to pervade [the heart of spectators], they are called *bbāva* (States) by those who produce a drama.

*Vibhāvas (Determinants) explained*

"Now, why is the word *vibhāva* used?" [Answer]; "The word *vibhāva* is used for the sake of clear knowledge. It is synonymous with *kāraṇa*, *niṣṭhā* and *betu*. As Words, Gestures and Representation of the Sattva are *vibhāvayte* (determined) by this, it is called *vibhāva* (Determinant).

*Vibhāvita* [also] means the same thing as *viññāta* (clearly known). On this point there is a Śloka:

4. As many things are *vibhāvate* (determined) by this through Words, Gestures and the Representation of the Sattva, it is named *vibhāva* (Determinant).

### *Anubhāvas* (Consequents) explained

"Now, why is the word *anubhāva* used?" (Answer) "Because this *anubhāvayati* [the spectators] (i.e. make them feel afterwards) [the effect of] the Histrionic Representation by means of Words, Gestures and the Sattva, it is called *anubhāva* (Consequent). On this point there is a Śloka:

5. As in it the play (lit. meaning) is *anubhāvate* (made to be felt) by means of Words and Gestures, it is called *anubhāva*, and it relates to words as well as to [gestures and movements of] major and minor limbs.

Now we have explained that the Psychological States are related to Determinants and Consequents. Thus are Psychological States created. Hence we shall discuss the definitions and examples of the Psychological States together with their Determinants and Consequents. Of these, the Determinants and the Consequents are well-known among the people. They being connected with the human nature, their definitions are not discussed. This is for avoiding prolixity. On this point there is the Śloka:

6. Determinants and Consequents are known by the wise to be things which are created by human nature and are in accordance with the ways of human nature and with the ways of the world.

Now the the Durable Psychological States are eight in number. The Complementary Psychological States are thirtythree and the Sāttvika States are



eight in number. These are the three varieties of the Psychological States. Hence we are to understand that there are forty-nine Psychological States capable of drawing out the Sentiment from the play. The Sentiments arise from them when they are imbued with the quality of universality (*simānya*, lit. commonness). On this point there is a Śloka:

7. The Psychological State proceeding from the thing which is congenial to the heart, is the source of the Sentiment and it pervades the body just as fire spreads over dry wood.

### *Durable and other Psychological States*

It is said in this connexion: "If the forty-nine Psychological States being represented by Determinants and Consequents coming into contact with one another become Sentiments when they are imbued with the quality of universality, how is it that Durable Psychological States only are changed into Sentiments [and not others]? [In reply to this] it is said: "Just as among persons having same characteristics and similar hands, feet and belly and celebrity, some due to their birth, manners, learning and skill in arts and crafts, attain kingship, while others endowed with an inferior intellect become their attendants, in a similar manner, Determinants, Consequents and Complementary Psychological States become dependent on the Durable Psychological States. Being the shelter [of others] the Durable Psychological States become masters. Similarly other Psychological States (lit. feelings) reduced to subordination take shelter with them (i.e. the Durable Psychological States) due to superior merit [of the latter]. Those becoming their retinue are the Complementary Psychological States. "Is there any parallel

instance?" [Answer.] "Just as only a king surrounded by numerous attendants receives this epithet and not any other man be he ever so great, so the Durable Psychological States only followed by Determinants, Consequents and Complimentary Psychological States, receive the name of Sentiment. [On the point] there is a traditional Sloka ;

8. Just as a king is superior to other men, and the preceptor is superior to his disciples, so the Durable Psychological States are superior to the other Psychological States.

### *Durable Psychological States*

Characteristics of these which are known as the Sentiments have been mentioned before. Now we shall discuss the marks of the Psychological States common to them. First of all we shall take up [the case of] the Durable Psychological States.

### *Love*

Love (*rati*) which has pleasure as its basis, is caused by Determinants like seasons, garlands, unguent, ornaments, dear ones, enjoyment of a superior residential house, and absence of opposition [from any one]. It is to be represented on the stage by Consequents such as a smiling face, sweet words, motion of eyebrows, and glances and the like.

There is a Sloka [on this point] :

9. Love arises from the attainment of desired objects. Because of its agreeableness, it is to be represented on the stage by sweet words accompanied by [suitable] gestures and movements of limbs.

### *Laughter*

Now, Laughter (*bāsyā*) is caused by Determinants such as mimicry of others' actions, incoherent talk, obtrusiveness, foolishness and the like. It is to be represented on the stage by means of Smile and the like.

On this point there is a traditional Śloka :

10. Laughter arises from a mimicry of other people's actions. It is to be represented on the stage by the learned with Smile, Laughter and Excessive Laughter.

### *Sorrow*

Sorrow (*śoka*) is caused by Determinants such as death of the beloved one, loss of wealth, experience of sorrow due to any one's murder or captivity and the like. It is to be represented on the stage by Consequents such as shedding tears, lamentation, bewailing, change of colour, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like. Weeping here (i.e. in a play) is of three kinds, [weeping] of joy, [weeping] of affliction and [weeping] due to jealousy. On these points there are traditional Āryās :

11. Weeping in which the cheeks are blooming in joy, the body is horripilating, there are words of remembrance, and tears are not concealed, is called weeping of joy.

12. Weeping in which there is a loud sound, copious shedding of tears, uneasiness of the body, want of steady movements and efforts, lamentation after falling on the ground, and rolling on the earth, is called weeping due to affliction.

13. Loud weeping of women in which the lips and the cheeks are throbbing and the head is shaking, the eyebrows and the glances are moving in anger, is called weeping due to jealousy.

14. Sorrow relates to women, persons of the inferior type, and it has its origin in affliction [of any kind]. With relation to it, persons of the superior and the middling types are distinguished by their patience and those of the inferior type by their weeping.

### *Anger*

Anger (*krodha*) is caused by Determinants such as insolence, abusive language, quarrel, altercation, opposing [persons or objects] and the like. It is to be represented on the stage by Consequents such as swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.

15. Anger is of five kinds, viz., anger caused by enemies, superior persons, lovers, servants, and feigned anger.

On this point there are traditional Āryās:

16. One should show anger against control by the enemy with knitting of eyebrows, fierce look, bitten lips, hands clasping each other, and with threatening arms, shoulder and chest.

17. One should show anger against control by superiors with slightly downcast eyes, wiping off slight perspiration and not expressing any violent movement.

18. One should show one's anger to the beloved woman by a very slight movement [of the body], by shedding tears, and knitting eyebrows and with sidelong glances, and throbbing lips.

19. Anger to one's servants should be represented on the stage by means of threat, rebuke, dilated eyes and by casting angry looks of various kind.

20. Anger which is shown with a view to the realization of an ulterior motive and which mostly betrays marks of effort, is called feigned anger, and it relates to (lit. moves between) two Sentiments.

### *Energy*

Energy (*utsāha*) relates to persons of the superior type. It is caused by Determinants such as absence of sadness,

power, patience, heroism and the like. It is to be represented on the stage by Consequents such as steadiness, munificence, boldness in an undertaking, and the like. On this point there is a Sloka:

21. Energy which has effort as its basis and which grows out of alertness and such other qualities, should be represented on the stage by acts of vigilance and the like.

### *Fear*

Fear (*bhaya*) relates to women and persons of the inferior type. It is caused by Determinants such as acts offending one's superiors and the king, roaming in a forest, seeing an elephant and a snake, staying in an empty house, rebuke [from one's superiors], a dark rainy night, hearing the hooting of owls and the cry of animals that go out at night, and the like. It is to be represented on the stage by Consequents such as, trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension [of danger], seeking safety, running away, loud crying and the like. On this point there are Slokas:

22. Fear arises from an embarrassment due to offending one's superiors and the king, seeing terrible objects and hearing awful things.

23. This is to be represented with tremor of the limbs, panic, drying up of the mouth, hurried movement, widely opened eyes and such other gestures and actions.

24. Fear in men arising from terrifying objects should be represented on the stage by actors (lit. dancers) with slackened limbs and suspended movement of the eyes.

There is also an Āryā on this point:

25. This (fear) should be represented on the stage with tremor of hands and feet, and palpitation of the heart, paralysis, licking the lips, drying up of the mouth, loosened limbs and sinking (*visanna*) body.

### *Disgust*

Disgust (*jugupā*) relates to women and persons of the inferior type. It is caused by Determinants such as hearing and seeing unpleasant things, and the like. It is to be represented on the stage by Consequents such as, contracting all the limbs, spitting, narrowing down of the mouth, heart-ache and the like. On this point there is a Śloka.

26. Disgust is to be represented on the stage by covering the nose, contracting all the limbs, [general] uneasiness and heart-ache.

### *Astonishment*

Astonishment (*vismaya*) is created by Determinants such as illusion, magic, extraordinary feats of men, great excellence in painting, art-works in parchment and the like. It is to be represented on the stage by Consequents such as wide opening of the eyes, looking without winking of the eyes, [much] movement of the eyebrows, horripilation, moving the head to and fro, the cry of "well done," "well done," and the like. On this point there is a Śloka:

27. Astonishment arising from joy due to extraordinary acts should be represented by means such as joy, tears, fainting and the like.

### *Complementary Psychological States*

Durable Psychological States are to be known as described here. We shall now explain the Complementary Psychological States. "Why are these called *vyabbhicārinah*?"

[In answer] it is said that *vi* and *abhi* are prefix root *car* means 'to go,' 'to move.' Hence the word *vi-abhi-carirab* means 'those that move in relation to Sentiments towards different [kinds of objects.]' 'Move in' implies carrying. It is questioned, "How do they carry?" In answer it is said, "It is a popular convention to say like this, just as the people say, "The sun carries this *nakṣatra* (star) or that day." It does not, however, mean that these are carried on arms or shoulders. But this is a popular belief. Just as the sun carries this star, so is to be understood that the Complementary Psychological States [carry the Sentiments]. These Complementary Psychological States as mentioned in the Digest are thirtythree in number. We shall describe them now.

### *Despondency*

Despondency (*rineda*) is caused by Determinants such as, being reduced to poverty, getting insulted, abusive language, anger, beating, loss of beloved persons, and the knowledge of the ultimate (lit. essential) truth and the like. It is to be represented on the stage by Determinants such as weeping, sighing, deep breathing, deliberation and the like, on the part of women, and of persons of the inferior type

On this point there is a Śloka:

28 Despondency grows out of being reduced to poverty, and loss of dear ones, and it is to be represented on the stage by deliberation and deep breathing.

On this point there are two traditional Āryāṣṭi

29. Despondency arises from loss of dear ones, poverty, disease, envy from seeing the prosperity of others.

30. A despondent man has the eyes bathed in tears, face and eyes miserable due to heavy breathing, and he is like a yogi absorbed in meditation.

*Weakness*

Weakness (*glāni*) proceeds from Determinants such as, vomiting, purgation, sickness, penance, austerities, fasting, mental worry, too much drinking, sexual indulgence, too much exercise, walking a long way, hunger, thirst, sleeplessness and the like. It is to be represented on the stage by Consequents such as a weak voice, lustreless eyes, pale face, slow gait, want of energy, thinness of the body, change of colour and the like.

On this point there are two Āryās:—

31. Weakness grows out of vomiting, purgation and sickness, penance, and old age. It is to be represented on the stage by thinness of the body, slow gait and tremor [of the limbs].

32. Weakness is to be represented on the stage by a very weak voice, weakness of the eyesight, poor gait, constant slackness of the limbs.

*Apprehension*

Apprehension (*śankā*) has doubt as its basis, and it relates to women and persons of the inferior type. It is caused by Determinants such as theft, giving offence to the king and the like. It is to be represented on the stage by Consequents such as constantly looking on, hesitating movement (*avakunṭhana*), dryness of the mouth, licking the lips, change of facial colour, tremor, dry lips, loss of voice and the like.

There is Śloka on these points:—

33. Apprehension in the Terrible Sentiment is due to robbery, and the like, and in case of the Erotic Sentiment it is due to [a possible] deception on the part of the lover.

Some authorities prescribe (lit. desire) in this case a concealment of appearance which is to be characterized by [adoption of] clever tricks and gestures.



There are two Āryās in this connexion?

34. Apprehension is of two kinds; viz. that arising from one's ownself and that arising from another person. That arising from one's own self is to be known from one's look and efforts.

35. A man with Apprehension has a dark face, a thick and protruding tongue, slightly trembling limbs, and he constantly looks sideways,

### *Envy*

Envy (*asūyā*) is caused by Determinants such as various offences, hatred, other people's wealth, good luck, intelligence, sports, learning and the like. It is to be represented on the stage by Consequents such as finding fault with others, decrying their virtues, not paying any heed to these, remaining with downcast face, knitting eyebrows in disparagement, and abusing others in the assembly [of men].

On these points there are two Āryās;

36. Envy arises in a person who is displeased to see other people's good fortune, wealth, intelligence, and exuberance of sportiveness.

37. It is to be represented by a distorted face, knitting eyebrows, face turned away in jealous anger, decrying other people's virtues and showing hatred towards them.

### *Intoxication*

Intoxication (*mada*) is caused by drinking of liquor and similar other things. It is of three kinds, and has five Determinants. There are the following Āryās on this point;

38. Intoxication is of three kinds, viz. light, medium and excessive. It has five causes which should be represented on the stage.

39. While intoxicated some sing, some laugh and some use harsh words while others sleep.

40. Among these, persons of the superior type sleep, those of the middling type laugh and sing, and those of the inferior type cry or use harsh words.

41. Light intoxication is characterised by a smiling face, pleasant feeling, joyful body, slightly faltering words, delicately unsteady gait, and relates to persons of the superior type.

42. Medium intoxication is characterised by drunken and rolling eyes, drooping arms or arms restlessly thrown about and irregularly unsteady gait, and relates to persons of the middling type.

43. Excessive intoxication is characterised by loss of memory, and incapacity to walk due to vomiting, hiccup and cough, and a thick protruding tongue and spitting, and relates to persons of the inferior type.

44. A character who [acts] drinking on entering the stage is to show that his intoxication is increasing, but the character who enters the stage as drunk should show that his intoxication is decreasing.

45. But the intoxication should be stopped by exit when there is panic, grief and increase of terror due to some cause.

46. On account of these special conditions, intoxication disappears quickly just as grief passes away on hearing the happy news of [sudden] prosperity.

### *Weariness*

Weariness (*śrama*) is caused by Determinants such as walking a long way, exercising of limbs and the like. It is to be represented on the stage by Consequents such as gentle rubbing of the body, [deep] breathing, contraction of the mouth, belching, massaging of the limbs, very slow gait, contraction of the eyes, making *Śirkāra* and the like.

There is an Āryā on this point:

47. Weariness in man is caused by walking [a long distance] and exercising [the limbs], and it is to be represented on the stage by [deep] breathing, tired gait and the like.

### *Indolence*

Indolence (*ālasya*) is caused by Determinants such as nature, lassitude, sickness, satiety, pregnancy and the like. And it relates to women, and men of the inferior type. It is to be represented on the stage by Consequents such as aversion to any kind of work, lying down, sitting, drowsiness, sleep and the like. On this point there is an Āryā.

48. Indolence arising from lassitude as well as nature should be represented on the stage by discontinuance of all activity except taking food.

### *Depression*

Depression (*daśnya*) is caused by Determinants such as poverty, mental agony and the like. It is to be represented on the stage by Consequents such as want of self-command, dullness of the body, absent-mindedness, giving up of cleansing [the body] and the like.

There is an Āryā on this point:

49. Depression of men proceeds from anxiety, eager expectation and misery. Different modes of representing it on the stage includes giving up of cleansing [the body] in any way.

### *Anxiety*

Anxiety (*cintā*) is caused by Determinants such as loss of wealth, theft of a favourite object, poverty and the like. It is to be represented on the stage by [deep] breathing, sighing, agony, meditation, thinking with a downcast face, thinness of the body and the like.

There are two Āryās on this point:]

50. Anxiety of men arises in various ways from the loss of wealth, theft of a favourite object, and a heart full of expectation.

51. It is to be represented on the stage by sighing, deep breathing, agony, and absent-mindedness, giving up of cleansing [the body] and want of self-command.

### *Distraction*

Distraction (*moha*) is caused by Determinants such as accidental injury, adversity, sickness, fear, agitation, remembering past enmity and the like. It is to be represented on the stage by Consequents such as want of movement, [excessive] movement of [a particular] limb, falling down, reeling, not seeing properly and the like.

There is a Śloka on this point.

52. Due to seeing a robber in an unexpected place or from panic of different kinds distraction occurs in a man when he finds no help [near by].

There is also an Āryā on this point.

53. Distraction occurs due to adversity, accidental injury, memory of past enmity. It is to be represented on the stage by suspension of the activity of all senses.

### *Recollection*

Recollection (*smṛti*) is remembering every condition of happiness and misery. It is caused by Determinants such as health, troubled night, disturbed sleep, seeing parallels, having an example, thinking, constant practice and the like. It is to be represented on the stage by Consequents such as nodding of the head, looking down, raising up the eyebrows and the like.

On this point there is a Śloka and an Ārya

54. One is said to be recollecting something, when one remembers past happiness and misery which were either conceived in mind or did actually occur and was forgotten.

55. Recollection arising from health, or relating to the Vedas and Darśanas is to be represented on the stage by raising or nodding of the head and raising the eyebrows.

### *Contentment*

Contentment (*dhṛti*) is caused by [Determinants such as] heroism, spiritual knowledge, learning, wealth, purity, good conduct, devotion to one's superiors, getting excessive amount of money, enjoying sports, and the like. It is to be represented on the stage by Consequents such as enjoyment of objects gained, and not grumbling over objects unattained, the past, [objects] partially enjoyed and lost and the like.

On this point there are two Āryāṣṭi

56 Contentment arising from spiritual knowledge, purity, wealth and power, is always to be represented on the stage by an absence of fear, sorrow and sadness.

57. When one enjoys attained objects such as [sweet] sound, touch, taste, form and smell, and is not sorry over their non-attainment, one is said to have Contentment.

### *Shame*

Shame (*crīḍā*) has improper action as its basis. It is caused by Determinants such as repentance on account of transgressing words of superiors or disregarding them, nonfulfilment of vows and the like. It is to be represented on the stage by Consequents such as covered face, thinking with downcast face, drawing lines on the ground, touching clothes and rings, and biting the nails, and the like.

There are two Āryās on this point :

58. When a man, after he has done anything improper, is seen by those who are pure, he becomes repentant and is ashamed.

59. The ashamed man will cover his face, draw lines on the ground, bite the nails and touch clothes and rings

### *Inconstancy*

Inconstancy (*capalatā*) is caused by Determinants such as love, hatred, malice, impatience, jealousy, opposition and the like. It is to be represented on the stage by Consequents such as harsh words, rebuke, beating, killing, taking prisoner, goading and the like.

There are two Āryās on this point :

60. When a man does anything like killing or beating any one without any forethought, he is said to be inconstant because of his not being definite in his action.

### *Joy*

Joy (*barsa*) is caused by Determinants such as attainment of a desired object, union with a beloved person, mental satisfaction, favour of gods, preceptor, king, and husband (or master), receiving [good] food, clothing and money and enjoying them, and the like. It is to be represented on the stage by means of Consequents such as brightness of the face and the eyes, using sweet words, embracing, horripilation, tears, perspiration and the like.

There are two Āryās on this point :

61. Joy is caused to a man when he has attained any object or obtained anything which was unobtainable or has met his beloved one or has his heart's desire fulfilled.

62. It is to be represented on the stage by brightness of the eyes and the face, loving words, embrace, delicate movement of the limbs, and perspiration and the like.

*Agitation*

Agitation (*alega*) is caused by Determinants such as portents, wind or rains, [outbreak of] fire, running about of elephants, hearing very good or very bad news, stroke of calamity and the like. In this connexion portents include [a stroke of] lightning and [falling] of meteors or shooting stars, eclipse of the sun and the moon, and appearance of comets. It is to be represented on the stage by looseness of all the limbs, distraction of the mind, loss of facial colour, surprise and the like. [Agitation] due to violent winds is to be represented by veiling [the face], rubbing the eyes, collecting [the ends] of clothes [worn], hurried going and the like. [Agitation] due to [heavy] rains is to be represented by lumping together of all the limbs, running, looking for some covered shelter, and the like. [That] due to [an outbreak of] fire is to be represented by eyes troubled with smoke, narrowing down all the limbs, or shaking them, running with wide steps, flight and the like. That due to running about of elephants is to be represented by hurried retreat, unsteady gait, fear, paralysis, tremor, looking back and the like. [That] from hearing something favourable is to be represented by getting up, embracing, giving away clothes and ornaments, weeping, horripilation and the like. That due to hearing anything unpleasant is to be represented by falling down on the ground, lamentation, rolling about [even] on a rough surface, running away, bewailing, weeping and the like. And that due to a stroke of calamity (*vyasana*) is to be represented by sudden retreat, taking up weapons and armour, mounting elephants and horses and chariots, determination and the like.

63. Agitation of these eight kinds has hurry as its basis. This is characterised by patience on the part of persons

of the superior and the middling types; but agitations of the inferior type is marked by flight

On this point there two Āryās ,

64. Agitation occurs over an unpleasant report, disregard of instruction, throwing a missile, and panic.

65 Agitation due to an unpleasant report, has as its Consequents assuming a sad look, and that due to a sudden appearance of enemy is to be represented by clash of weapons.

### *Stupor*

Stupor (*jadatā*) is caused by Determinants such as cessation of all activity, hearing of a much desired thing or a [very] harmful thing, sickness and the like. It is to be represented on the stage by Consequents such as not uttering any word, speaking indistinctly, remaining absolutely silent, looking with a steadfast gaze, dependence on others and the like.

There is an Āryā on this point

66. A man is called stupid when due to senselessness he cannot distinguish between good and evil as well as happiness and misery, and remains silent, and dependent on others

### *Arrogance*

Arrogance (*garva*) is caused by Determinants such as kingship, noble birth, personal beauty, youth, learning, power, attainment of wealth and the like. It is to be represented on the stage by Consequents such as contempt [for others], harassing [people], not giving reply [to one's question], not greeting [others], looking to shoulders, flurry, contemptuous laughter, harsh words, transgressing [commands of] the superiors, rebuking and the like.

There is an Āryā on this point :

67. Arrogance of persons of the inferior type due to acquisition of learning, youth, personal beauty, royal power



and attainment of wealth is to be represented of the eyes and the limbs.

### *Despair*

Despair (*visādi*) is caused by Determinants such a non-fulfilment of the work undertaken, natural calamity and the like. It is to be represented on the part of persons of the superior and the middling types by Consequents such as looking for allies, thinking about means, loss of energy, absentmindedness, deep breathing the like. And on the part of persons of the inferior type it is to be represented by running about aimlessly, looking down, drying up of the mouth licking the corner of the mouth, sleep, deep breathing, meditation and the like.

There are two Āryās on this point:

68. Despair arises from nonfulfilment of the work begun, being taken at the time of committing theft, and giving offence to the king and like.

69. In case of persons of the superior and the middling types this is to be represented by mental distraction and thinking about various means, and in case of persons of the inferior type sleep, deep breathing, and [aimless] reflection are to represent it.

### *Impatience*

Impatience (*atsukya*) is created by Determinants such as separation from beloved persons, remembering them, sight of a garden and the like. It is to be represented on the stage by Consequents such as sighs, thinking with downcast face, sleep, drowsiness, desire for lying down and the like.

There is an Āryā on this point:

70. Impatience arises from the loss of beloved persons or from remembering them. This is to be represented on the stage by thinking, want of sleep, drowsiness, dullness of the body and the like.

### *Sleeping*

Sleeping (*nidrā*) is caused by Determinants such as weakness, fatigue, exhaustion, intoxication, indolence, [too much] thinking, too much eating, [soporific] nature and the like. It is to be represented on the stage by Consequents such as heaviness of the face, stretching the limbs, rolling of the eyes, yawning, rubbing of the body, deep breathing, relaxed body, closing the eyes, bewilderment, and the like.

There are two *Aryās* on this point

71. Sleep comes to a man through weakness, fatigue, exertion, [too much] thinking, natural tendency [to sleep] and keeping awake throughout the night.

72. It is to be represented on the stage by Consequents such as heaviness of the face, closing the eyes, or their rolling, stupor, yawning, massaging of the body and the like.

### *Epilepsy*

Epilepsy (*apasmāra*) is caused by Determinants such as being possessed by a god, a *Nāga*, a *Yakṣa*, a *Rākṣa*, a *Pīśāca* and the like, and a memory of such beings, eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper interval of time [in taking food, in sleeping etc.], derangement of humours (*dhātu*)<sup>1</sup> and the like. It is to be represented on the stage by Consequents such as throbbing, trembling, running, falling down, perspiration, foaming in the mouth, hiccup, licking [the lips] with the tongue, and the like.

On this point there are two *Āryās*:

73. Epilepsy occurs in a person when he is possessed by *Bhūtas* and *Pīśācas*, when he remembers these beings,

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72. <sup>1</sup> They are three in number viz. wind (*vāyn*), bile (*pitta*) and phlegm (*kapha*).

[eats] Uchhiṣṭa<sup>1</sup>, stays in a deserted house [regards proper interval of time [for taking food etc.], and is impure [in body].

74. Falling down suddenly on the ground, trembling, foaming in the mouth, and rising up while senseless, are conditions during Epilepsy.

### *Dreaming*

Dreaming (*supta*) is caused by Determinants such as interruption of sleep, enjoying objects of senses, infatuation [of any kind], spreading the bed on the ground, dragging the bed over the ground and the like. The dreaming which occurs in sleep is to be represented by Consequents such as deep breathing, dullness of the body, closing the eyes, stupefaction of all the senses, dreams and the like.

There are two Āryās on this point:

75. Dreaming occurs due to interruption of sleep, enjoying objects of senses and infatuation [of any kind]. It is to be represented on the stage by closing the eyes, deep breathing, dreaming dreams and talking while asleep.

76. Dreaming is to be represented on the stage by deep breathing, imperfectly closing eyes, stupefaction of all senses and absence of all activity.

### *Awakening*

Awakening (*usbodha*) is the break of sleep, and it is caused by Determinants such as digestion of food, bad dreams, loud sound, sensitive touch and the like. It is to be represented on the stage by Consequents such as yawning, rubbing the eyes, leaving the bed, and the like.

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73. <sup>1</sup> That which is left over in the plate after a person has finished his meal.

There is an Āryā on this point.]

77. Awakening is caused by digestion of food, [loud] sound, [sensitive] touch and the like. It is to be represented on the stage by yawning, rubbing the face and the eyes, and the like.

### *Indignation*

Indignation (*amarsa*) is caused to persons abused or insulted by those having superior learning, wealth or power. It is to be represented on the stage by Consequents such as shaking the head, perspiration, thinking and reflecting with a downcast face, determination, looking for ways and means and allies, and the like.

There are two Ślokas on this point:]

78. Indignation grows in energetic men who have been abused or insulted in an assembly by those having superior learning and wealth

79. It is to be represented on the stage by energy, determination, reflection with a downcast face, shaking the head, perspiration and the like

### *Dissimulation*

Dissimulation (*avasthā*) is the concealment of appearance. It is caused by Determinants such as shame, fear, defeat, respect, deceit and the like. It is to be represented on the stage by Consequents such as speaking like another person, looking downwards, break in the speech, feigned patience and the like.

There is a Śloka on this point:]

80. Dissimulation is due to impudence, deceit, fear and the like. It is to be represented by carelessness about an action, and not speaking much in reply or in addressing [others].

### *Cruelty*

Cruelty (*ugrā*) is caused by Determinants such as arrest of robbers, offence to kings, offending words and the like. It

is to be represented on the stage by Consequents such as imprisoning, beating, rebuking and the like.

There is an Āryā on this point:

81. Cruelty occurs when a robber is arrested or the king is given affence. It is to be represented on the stage by Consequents such as killing, imprisoning, beating, rebuking and the like.

### *Assurance*

Assurance (*mati*) is caused by Determinants such as thinking about the meaning of many Sāstras and considering the pros and cons of things. It is to be represented on the stage by Consequents such as instructing pupils, ascertainment of [any] meaning, removal of doubt and the like.

There is a Ślokā on this point:

82. Assurance comes to men when they are well-versed in the meaning of many Sāstras. It is to be represented on the stage by Consequents such as instructing pupils and explaining the meaning [of Sāstras].

### *Disease*

Disease (*vyādhi*) owes its origin to [an attack of three humours such as] wind (*āta*), bile (*pitta*) and phlegm (*kapha*).<sup>1</sup> Fever and similar other illnesses are special varieties of it. Fever is of two kinds, viz. that with a feeling of cold (*śīta*) and that with a feeling of heat (*dīha*). Fever with a feeling of cold should be represented by Consequents such as shivering, tremor of the entire body, bending [the body], shaking of the jaws, narrowing down the nasal passage, dryness of the mouth, horripilation, lamentation and the like. And that with a feeling of heat, is to be represented by

82. <sup>1</sup> See the Kāśyapa-saṃhitā, XXVII. 6.

throwing out clothes, the hands and the feet, desire [to roll on] the ground, [use of] unguent, desire for coolness, lamentation, crying and the like. The other types of sicknesses are to be represented on the stage by Consequents such as narrowing down the mouth, dullness of the body, [deep] breathing, making [peculiar] sounds, crying, tremor and the like.

There is a Śloka on this point:)

83. Sickness in general should be represented on the stage by looseness of the limbs, throwing out the limbs and narrowing down the mouth due to illness

### *Insanity*

Insanity (*unmāda*) is caused by Determinants such as death of beloved persons, loss of wealth, stroke of adversity, derangement of [the three humours],<sup>1</sup> wind (*vāta*), biles (*pitta*), phlegm (*ślesmā*), and the like. It is to be represented on the stage by laughing, weeping, crying, talking, lying down, sitting, running, dancing, singing and reciting [something] without any reason, smearing [the body] with ashes and dust, taking grass, *Nirmālya*<sup>1</sup>, soiled cloth, rags, potsherd and earthen tray as decoration [of the body], many other senseless acts, and imitation of others.

There are two Āryās on this point:)

84. Insanity occurs owing to death of beloved persons, loss of wealth, accidental hurt, wind (*vāta*), biles (*pitta*), phlegm (*kapha*), derangement of the heart in various ways.

85. Insanity is to be represented by laughing, weeping, sitting, running and crying without any reason, and [other] senseless acts.

83. <sup>1</sup> Remains of a flower-offering to a deity, which is supposed to purify a person who takes it with reverence.

### *Death*

Death (*marana*) comes through disease as well as accidental injury. Of these two kinds of death, that from sickness is caused by Determinants such as a malady of the intestine and the liver, colic pain, disturbance of humours, tumours, boils, fever, cholera, and the like. And that due to accidental injury is caused by weapons, snake bite, taking poison, [attack of] ferocious animals, injury due to falling down from elephant, horse, chariot and other vehicles. I shall now speak of the different methods of their representation on the stage. Death from disease is to be represented on the stage by Consequents such as looseness of the body, motionlessness of the limbs, closed eyes, hiccup, deep breathing, looking for family members, speaking indistinct words and the like.<sup>1</sup>

There is a Sloka on this point:]

86. Death due to disease is to be represented on the stage by one mark viz. loose body and inactive sense-organs. But death due to accidental injury is to be represented on the stage in different ways: e.g. [death due to] wound by weapons is to be represented by Consequents such as suddenly falling down on the ground and the like. In case of snake-bite or taking poison [there is a gradual] development of its symptoms which are eight in number, viz. thinness (of the body), tremor, burning sensation, hiccup, foam at the mouth, breaking of the neck, paralysis and death.

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<sup>85</sup> <sup>1</sup> Earlier writers on the Hindu drama wrongly believed that NŚ excluded scenes of death from the stage. See Keith, *Skt. Drama*, pp. 222; also M. Ghosh, "A so-called convention of the Hindu Drama," *IHQ* IX, 1933, pp. 981 ff. Windisch thought that Sūdraka in his Act. VIII violated a rule in showing the murder of Vasantasenā by Sakāra (*Der griechische Einfluss in indische Drama*, Berlin, 1882, p. 43).

There are two traditional Ślokas on this point:

87-88. The first symptom of the development [of the effect of poison] is thinness of the body, the second tremor, the third a burning sensation, the fourth hiccup, the fifth foaming at the mouth, the sixth breaking of the neck, the seventh paralysis and and the eighth death.

There are besides two Āryās on this point:

89. Death due to [an attack of] a ferocious animal, elephant, horse, or falling from chariots and mounts, and wound by weapons : should be represented by absence of any further movement of the body.

90. Thus death occurs under various conditions. It should be represented by suitable words, gestures and movements

### *Fright*

Fright (*trāsa*) is caused by Determinants such as flash of lightning, a meteor, thunder, earthquake, clouds, crying or howling of big animals and the like. It is to be represented on the stage by Consequents such as, shaking of narrow limbs, tremor [of the body], paralysis, horripilation, speaking with a choked voice, talking irrelevantly, and the like.

There is a Śloka on this point:

91. Fright is caused by a very terrible sound and the like. It should be represented on the stage by looseness of limbs and half-shut eyes.

### *Deliberation*

Deliberation (*vitarka*) is caused by Determinants such as doubt, cogitation, perplexity and the like. It is to be represented on the stage by Consequents such as various discussions, settling the definition, accepting the deliberation and the like.



There is a Sloka on this point]

92. Deliberation which arises from discussion and which has doubt as its basis, is to be represented on the stage by shaking of the head, the eyebrows and the eyelashes

These are the thirtythree Transitory States; they are to be produced in a play by men and women of the superior, middling and inferior types in conformity with [proper] place, time and occasion.

93. These thirtythree are known as the Transitory States. I shall now explain in detail the Sāttvika States.<sup>1</sup>

### *Sāttvika States*

Now it may be asked,

“Are these States called Sāttvika, because other States (Determinants, Consequents and Transitory States) are said to be devoid of Sattva?” [In answer] it is said that the Sattva in this connexion is [something] originating in mind. It is caused by the concentrated mind. The Sattva is accomplished by concentration of the mind. Its nature [which includes] horripilation, tears, loss of colour and the like, cannot be mimicked by an absent-minded man. The Sattva is desired in a play because of its imitating human nature. If the question is, ‘Is there any example in support of this view?’ then it may be said that in theatrical practice, situations of happiness as well as misery should so purely accord with the Sattva behind them that they may appear to be realistic (*yathāśārūpa*). How can sorrow which has weeping as its basis, be represented on the stage by any one who is not sorry? And how can happiness which has joy as its basis be represented on the stage by any one who is not happy?

93. <sup>1</sup> See above note 1 on VI 22.

Hence the Sattva being desired [in acting] in connexion with certain States the latter are called Sāttvika. This Sattva is explained by the fact that tears and horripilation are respectively to be shown by persons who are not [actually] sorry or happy.

94. The eight Sāttvika States are as follows: Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting.

Among these,

#### *Perspiration*

95. Perspiration (*sveda*) occurs as the result of anger, fear, joy, shame, sorrow, toil, sickness, heat, exercise, fatigue, summer and massage.

#### *Paralysis and Trembling*

96. Paralysis (*stambha*) occurs as being due to joy, fear, sickness, surprise, sadness, intoxication and anger, and Trembling due to cold, fear, joy, anger, touch [of the beloved] and old age.

#### *Weeping*

97. Weeping (*asra*) occurs as being due to joy, indignation, smoke, collyrium, yawning, fear, sorrow, looking with a steadfast gaze, cold and sickness.

#### *Change of Colour and Horripilation*

98. Change of Colour (*varavarṇya*) occurs as being due to cold, anger, fear, toil, sickness, fatigue and heat, and Horripilation (*romāñca*) due to touch, fear, cold joy, anger and sickness.

#### *Change of Voice and Fainting*

99. Change of Voice (*svara-sāda*) occurs as being due to fear, joy, anger, fever, sickness and intoxication, and Fainting

(*pralaya*) due to too much toil, swoon, intoxication, p. injury, astonishment and the like.

### *Representation of the Sāttvika States*

100. These are to be known by the wise as the eight Sāttvika States. I shall speak afterwards about actions which will represent these States.

101. Paralysis should be represented on the stage by being inactive, motionless, dispirited like an inert object, senseless, and stiff-bodied

102. Perspiration should be represented on the stage by taking up a fan, wiping off sweat and looking for breeze.

103. Horripilation should be represented on the stage by repeated thrills, hairs standing on the end, and by touching the body.

104. Change of Voice should be represented by broken and choking voice, and Trembling by quivering, throbbing and shivering.

105. Change of Colour should be represented by alteration of colour of the face by putting pressure on the artery, and this is dependent on the limbs.

106. Weeping should be represented on the stage by rubbing the eyes and shedding tears, and Loss of Consciousness by inaction, motionlessness, imperceptible breathing and [finally] by falling on the ground.

### *Application of States to different Sentiments*

107. These are the forty-nine States of the three kinds mentioned by me. Now you ought to hear of the different Sentiments to which they are applicable.

108-109. All the [forty-nine] States except indolence,

cruelty and disgust are applicable to the Erotic Sentiment (lit. raise the Erotic Sentiment by their own name).

110. Weakness, apprehension, envy, weariness, inconstancy, dreaming, sleeping and dissimulation are the States applicable to the Comic Sentiment.

111. Discouragement, anxiety, depression, weariness, weeping, stupor and death are the States applicable to the Pathetic Sentiment.

112. Arrogance, envy, energy, agitation, intoxication, anger, inconstancy and cruelty are the States applicable to the Furious Sentiment.

113-114. Presence of mind, energy, agitation, joy, assurance, cruelty, indignation, intoxication, horripilation, change of voice, anger, envy, contentment, arrogance and deliberation are the States applicable to the Heroic Sentiment.

115. Perspiration, trembling, horripilation, choking voice, fear, death, change of colour are the States applicable to the Terrible Sentiment.

116. Epilepsy, insanity, despair, intoxication, death, sickness and fear, are the States applicable to the Odious Sentiment.

117. Paralysis, perspiration, loss of consciousness, horripilation, astonishment, agitation, stupor, joy and fainting are the States applicable to the Marvellous Sentiment.

118. These Sāttvika States which depend on the various kinds of Histrionic Representation are included into all the Sentiments by experts in the production of plays.

119-120. No play in its production can have one Sentiment only. If in an assemblage of the many States, Sentiments, Styles (*vr̥tti*) and Local Usages (*pravr̥tti*) [in the production of a play] any one item has varied representation, it

should be considered the Dominant Sentiment<sup>1</sup> and the Transitory ones.

121. That which stands on the principal theme [of the play] and is combined with Determinants, Consequents and Transitory States is the Dominant Sentiment.

122. 'This Dominant Sentiment should be represented with an exuberance of the Sattva, but the Transitory States by mere physical gestures (lit. form), for they are to support the Dominant Sentiment [and as such should not excel it].

123. [Independent representation of] a variety [of Sentiments] does not displease and such a variety is rare in practical life (lit. amongst people) But a mixture of different Sentiments will, however, bring pleasure [to the spectators] when such is carefully represented.

124. In [the production of] plays the Dominant, the Sāttvika and the Transitory States which are supporters of the Sentiments and which are accomplished through many objects and ideas, should be assigned to male<sup>2</sup> characters<sup>3</sup>

125. The Sentiments and the States in plays are thus to be created. One who knows this well will attain the best Success [in the production of a play].

Here ends Chapter VII of Bharata's Nāṭyaśāstra, which treats of the Representation of the States.

122. <sup>1</sup> A disregard of this principle is liable to cause undue prominence to minor characters in a play and thereby to frustrate the principal object of the playwright.

124. <sup>2</sup> *pumsānukurnāh* (*pūspātākurnāh* B G).

<sup>3</sup> An analysis of the plays of the best kind, known to us seems to explain this rule. For in almost all of them superior roles are assigned to men who can better be made the vehicle of different and complex psychological states,

## CHAPTER EIGHT

### GESTURES OF MINOR LIMBS

#### *The sages question.*

1-2. Through your kindness we have heard in due order everything relating to the origin of the States' and Sentiments'. We shall now like to know also what the experts say about the different kinds of Histrionic Representation, their meanings and different subdivisions

3. O the blessed one, you are also to tell us accurately what kinds of Histrionic Representation are to be applied to which [places or occasions] by persons aiming at Success.

#### *Bharata answers.*

4. On these words of the sages, Bharata spoke thus relating to the four kinds of Histrionic Representation.

5 "O sages, I shall now speak to you in detail so that the Histrionic Representation becomes properly explained to you.

<sup>1</sup>We shall speak of [the fact that] the *abbhinaya* (Histrionic Representation) is of four kinds. The question is, "Why is it called the *abbhinaya*?" It is said in reply to this that the *abbhinaya* is derived from the prefix *abhi*, and the verbal root *ni* meaning 'to cause to get' (to attain), and the suffix *ac* attached to these two. Hence a [full] answer to this should be made after a consideration of the root and its meaning.

There is a Śloka on this point:]

6. As the root *nī* preceded by *abhi* means 'carrying the performances (*prayoga*) of a play [to the point of direct] as-

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1-2. <sup>1</sup> See VIII

<sup>2</sup> See VI.

5. <sup>1</sup> Thus portion till the beginning of 6 is originally in prose.

certainment of its meaning,' so [the word made becomes *abbhinaya* (carrying towards).

### *Meaning of abhinaya*

7. *Abhinaya* is so called because in the performance [of a play] it together with the *Sākhā*<sup>1</sup>, the *Anga*<sup>2</sup> and the *Upāṅga*<sup>3</sup> explains the meaning of different [things].

### *Four kinds of abhinaya*

8. O Brahmins, the Histrionic Representation of a play takes place in four ways, and on this [Representation] the plays of different types rest.

9. O Brahmins, this Histrionic Representation is known to be fourfold; Gestures<sup>1</sup> (*āṅgika*), Words, (*vācika*) Dresses and Make-up (*ābārya*) and the *Sattva*.

### *Gesture, its three varieties*

10. Of these, the *Sattva* has been described before<sup>1</sup>, along with the *States*; now listen first of all above the *Gestures*.

11. The *Gesture* is of three kinds, viz. that of the limbs (*śārīra*), that of the face (*mukhaśa*) and that related to [different], movements of the entire body (*ceṣṭākṛta*) including the *Sākhā*, the *Anga* and the *Upāṅga*.

12. Dramatic performance in its entirety relates to the six limbs including the major and the minor ones, such as head, hands, lips, breast, sides and feet.

13. The six major limbs (*aṅga*) are head, hands, breast, sides, waist and feet, and the (six) minor limbs (*upāṅga*) are eyes, eyebrows, nose, lower lip and chin.

7. <sup>1</sup> See 15 below.

<sup>2</sup> See 13 below.

<sup>3</sup> See 13 below.

9. <sup>1</sup> More properly "gestures and postures."

10. <sup>1</sup>VII. 92.

of Affection (*mottāyita*).<sup>5</sup> Pretended anger, (*kuttamita*),<sup>6</sup> Paralysis and Jealous anger (*māna*)-

32. *Parāvṛtta*: When the face is turned round, the *Parāvṛtta* head is the result. (Uses): It is to be used in turning away the face and looking back and the like.

33. *Utkṣipta*: When the face remains is raised up, the *Utkṣipta* head is the result. (Uses): It is used to indicate lofty objects and application of divine weapons.

34. *Adhogata*: The head with the face looking downwards is called *Adhogata*. (Uses): It is used in shame, bowing [in salutation] and sorrow.

35. *Parilolita*: When the head is moving on all sides, it is called *Parilolita*. (Uses): It is used in fainting, sickness, power of intoxication being possessed by an evil spirit, drowsiness and the like

36. Besides these there are many other gestures of the head, which are based on popular acting. These are to be used according to the popular practice (lit. nature).

37. I have spoken about the thirteen gestures of the head. Now I shall discuss the characteristics of the Glances.

### *Thirtysix Glances*

38. Glances expressing the Sentiments<sup>1</sup> are *Kāntā*, *Bhayānakā*, *Hāsyā*, *Karunā*, *Adbhutā*, *Raudrī*, *Virā*, and *Bibhatsā*.

<sup>5</sup> See *ibid* 19

<sup>6</sup> See *ibid* 20.

38. The AD has only eight glances, see ed. M. Ghosh, 66-78, and A. K. Coomaraswamy, MG, p. 40. But curiously enough the names of the eight glances in the AD, even if referred by Coomaraswamy's text to the *Bharataśāstra*, does not occur in the NS which has no less than thirty-six glances. Besides the eight glances Coomaraswamy's text records (*loc. cit*) forty-four glances which include those mentioned in the NS



39. Glances to be used in the Dominant States are Snigdhā, Hṛṣṭā, Dīnā, Kruddhā, Dr̥ptā, Bhavā, Jugupsitā and Vismītā.

40-42. Glances to be used in the Transitory States such as Śūnyā, Mālinā, Śrāntā, Lajjānvitā, Glānā, Śankitā, Viṣaṇṇā, Mukṭā, Kuñcitā, Abhīptā, Jihmā, Lalitā, Vitar-  
kitā, Ardhamukulā, Vibhṛāntā, Vipṛutā, Ākekarā, Vikośā, Trastā and Madira, make up their number thirtysix.<sup>1</sup>

### *Glances to express the Sentiments*

43. I shall now explain the characteristics of these Glances in connexion with the various Sentiments and the States, and shall describe their functions.

44. Kāntā: When with a feeling of love a person contracts his eyebrows and casts a sidelong look, he is said to have a Kāntā (pleasing) Glance which has its origin in joy and pleasure. It is used in the Erotic Sentiment.

45. Bhayāṇakā: The Glance in which the eyelids are drawn up and fixed, and the eyeballs are gleaming and turning up is called Bhayāṇakā (terrible). It indicates a great fear and is used in the Terrible Sentiment.

46. Hāsyā: In the Hāsyā (smiling) Glance the two eyelids are by turns contracted, and they open with the eyeballs moving and slightly visible; it should be used in representing jugglery.

47. Karuṇā: The Glance in which the upper eyelid has descended, the eyeball is at rest due to mental agony, and the gaze is fixed at the tip of the nose, and there is tear, is called Karuṇā (pathetic).

40-42. <sup>1</sup> See note 1 to 33 above.

48. *Abdhutā*: The Glance in which eyelashes are slightly curved at the end, eyeballs are raised in wonder, and the eyes are charmingly widened till the end, is called the *Abdhutā* (of wonder).

49. *Raudrī*: The pitiless Glance in which the eyeballs are rough, red, raised, and the eyelids are still and the eyebrows knitted, is called *Raudrī* (cruel), and it is used in the Furious Sentiment.

50. *Virā*: The Glance which is bright, fully open, agitated, serious, and in which eyeballs are at the centre of the eye (lit. level) is called *Virā* (heroic), and it is used in the Heroic Sentiment.

51. *Bibhatsā*: The Glance in which the corners of the eyes are nearly covered by eyelids, the eyeballs are disturbed in disgust and the eyelashes are still and close to each other, is called *Bibhatsā* (odious).

### *Glances to express Dominant States*

52. Glances defined here are known to occur in relation to the Sentiments. I shall now explain the Glances relating to the Dominant States.

53. *Snigdḥā*: The Glance which is not much widened (lit. medium widened), is sweet, and in which eyeballs are still, and there are tears of joy, is called *Snigdḥā* (loving); it is used in love (lit. grows out of love).

54. *Hṛṣṭā*: The Glance which is moving, slightly bent and in which eyeballs are not wholly visible (lit. entering), and there is winking, is called *Hṛṣṭā* (joyful); it is used in laughter.

55. *Dīnā*: The Glance in which the lower eyelid is slightly fallen, eyeballs are slightly swollen, and which is moving very slowly, is called *Dīnā* (pitiable), it is used in sorrow.

56. *Kruddhā*: The rough Glance in which the eyeballs are motionless and drawn up, eyebrows are knit up, and the eyebrows are knitted, is called *Kruddhā* (angry); it is used in anger.

57. *Dṛptā*: The steady and widely opened Glance in which eyeballs are motionless, and which shows forth (lit. emits) prowess is called *Dṛptā* (haughty), it is used in showing energy (lit. grows out of energy).

58. *Bhayānvita*: The Glance in which the eyes are widely opened, the eyeballs are mobile in fear and are away from the centre [of the eye], is called *Bhayānvita* (awe-stricken); it is used in fear.

59. *Jugupsitā*: The Glance in which eyelids are contracted but not joined together, and the eyeballs are covered and are turning away from the object coming in view (lit. the place in view) is called *Jugupsitā* (disgusting); it is used in disgust.

60. *Viśmitā*: The level Glance which is fully blown and in which eyeballs are thoroughly turned up and the two eyelids are motionless, is called *Viśmitā* (astonished), it is used in astonishment.

### *Glances to express Transitory States*

61. These are the Glances relating to the Dominant States, that I have just defined. I shall now explain the characteristics of the Glances in the Transitory States.

62. *Sūnyā*: The Glance which is weak and motionless and in which the eyeballs and the eyelids are in ordinary position (lit. level), and which turns to the space and is not attentive to external objects is called *Sūnyā* (vacant).

63. *Mahinā*: The Glance in which ends of the eyelashes are not shaking and ends of the eyes are pale, and which is

characterised very much by half-shut eyelids, is called *Malinā* (pale).

64. *Śrāntā*: The resting Glance in which eyelids have been let down due to fatigue, corners of the eyes are narrowed, and the eyeballs are fallen, is called *Śrāntā* (tired).

65. *Lajjānvitā*: The Glance in which ends of the eyelashes are slightly bent, the upper eyelid is descending in shyness, the eyeballs are lowered due to shame, is called *Lajjānvitā* (bashful).

66. *Glānā*. The languid Glance in which the eyebrows and the eyelashes are slowly moving and eyeballs are covered [under the eyelids] due to fatigue, is called *Glānā* (lazy).

67. *Śankitā*: The concealed Glance which is once moved, and once at rest, slightly raised, obliquely open and in which the eyeballs are timid, is *Śankitā* (apprehensive).

68. *Viśanṇā*: The bewildered Glance in which eyelids are down wide apart in dejection, and there is no winking and the eyeballs are slightly motionless, is called *Viśanṇā* (dejected).

69. *Mukulā*. The Glance in which eyelashes are slightly trembling, the upper eyelids are of the *Mukula* type and the eyeballs are opened in happiness, is called *Mukulā*.

70. *Kuñcitā*: The Glance in which ends of eyelashes are bent due to the eyelids being contracted and the eyeballs are also contracted, is called *Kuñcitā* (contracted).

71. *Abhitaptā*: The Glance in which the eyeballs are slowly moving due to the movement of the eyelids, and which indicates much distress and pain, is called *Abhitaptā* (distressed).

72. *Jihmā*: The Glance in which the eyelids are hanging down and slightly contracted and the eyeballs are concealed, and which casts itself obliquely and slyly is called *Jihmā* (crooked).

73. *Lalitā*: The Glance which is sweet, at the end [of the eye] and which is smiling a movement of the eyebrows, and shows signs of love is called *Lalitā* (amorous).

74. *Vitarkitā*: The Glance in which the eyelids are turned up for guessing, the eyeballs are full blown and moving downwards is called the *Vitarkitā* (conjecturing).

75. *Ardhamukulā*: The Glance in which owing to joy the eyelids are of the *Ardhamukulā* type, the eyeballs are half-blown and slightly mobile is called *Ardhamukulā*.

76. *Vibhrāntā*: The Glance in which the eyeballs are moving and so are the eyelids, and the middle [of the eye] is wide open and full-blown, is called *Vibhrāntā* (confused).

77. *Viplutā*: The Glance in which the eyelids [first] tremble and then become motionless and the eyeballs are [again] disturbed, is called *Viplutā* (disturbed).

78. *Ākekarā*: The Glance in which the eyelids and the corner of the eyes are slightly contracted and joined together, and is half-winking, and the eyeballs are repeatedly turning up, is called *Ākekarā* (half-shut).

79. *Vikośā*: The joyful Glance in which the two eyelids are wide open and there is no winking and the eyeballs are not immobile, is called *Vikośā* (full blown).

80. *Trastā*: The Glance in which the eyelids are drawn up in fear, the eyeballs are trembling and the middle of the eye is full-blown due to panic, is called *Trastā* (frightened).

81. *Madirā*: The Glance in which the middle of the eye is rolling, the ends of the eyes are thin, the eyes are bent, and the corners of the eyes are fully widened, is called *Madirā* (intoxicated). It is to be used in representing light intoxication.

82. In medium intoxication this Glance should have its

eyelids slightly contracted, the eyeballs and the eyelashes slightly mobile.

83. In excessive (lit. the worst) intoxication the Glance should have [either too] much winking or no winking at all, and the eyeballs in it should be slightly visible, and it (the look) should be turned downwards.

84. These are the thirtysix Glances due to the Sentiments and the Dominant States described by me. Now listen about their uses.

*Uses of Glances expressing Transitory States*

85. Glances due to the Sentiments are to be used in representing them, while Glances due to the Dominant (States) should be used in expressing these. Now listen about the uses of Glances due to the Transitory States in representing these (States),

86-93. Sūnyā (vacant)—in anxiety and paralysis (motionlessness).

Malinā (pale)—in discouragement, change of colour.

Śrāntā (tired)—in weariness and depression.

Lajjānvita—(bashful)—in shame.

Glānā (lazy)—in epilepsy, sickness and weakness.

Śaṅkitā (apprehensive)—in apprehension.

Viśannā (dejected)—in despair.

Mukulā—in sleeping, dreaming and happiness.

Kuñcitā (contracted)—in envy, undesirable object, objects visible with difficulty and pain in the eye.

Abhitaptā (distressed)—in discouragement, accidental hurt and distress.

Jihmā (crooked)—in envy, stupor and indolence.

Lalitā (amorous)—in contentment and joy.

Vitarkitā (conjecturing)—in recollection and deliberation.

Ardhamukulā—in joy due to an experience [ ]  
smell or touch.

Vibhrāntā (confused)—in agitation, hurry and confusion

Viplutā (disturbed)—inconstancy, insanity, affliction of  
misery and death.

Āhakarā (half-shut)—in looking to a distant [object],  
separation, and consecration by sprinkling (*proksita*)<sup>1</sup>.

Vikoṣā (full-blown)—in awakening, arrogance, indignation,  
cruelty and assurance.

Trastā (frightened)—in fright.

Madirā (intoxicated)—in intoxication.

94-95. Here I have finished the proper description of  
thirtysix Glances, now listen about the [additional] Glances,  
and gestures of the eyeballs, the eyelids and the eyebrows due  
to the Sentiments and the States.

### *Eyeballs*

95-96. Eyeballs have gestures of nine kinds.] Bhramaṇa  
(moving round), Valana (turning), Pāta=Pātana (relaxing),  
Calana, (trembling), Saṃpraveśana, (drawing inside), Vivartana,  
(turning sideways), Samudvṛtta (raising up), Niṣkrama (going  
out) and Prākṛta (natural).

96-98. Bhramaṇa (moving round)—turning round the  
eyeballs at random

Valana (turning)—moving (the eyeballs) obliquely.

Pātana=Pāta (relaxing)—relaxation (of the eyeballs.)

Calana (trembling)—tremor (of the eyeballs)

Saṃpraveśana=Praveśa (drawing inside)—drawing (the  
eyeballs) in.

Vivartana (turning)—turning the eyeballs sideways in a  
sidelong glance.

Samudvṛtta (raising up)—raising up of the eyeballs.

Niskramaṇa (going out)—going out [as it were of the eyeballs.]

Prākṛta (natural)—eyeballs in the natural (glance.)

### *Uses of eyeballs*

99-101. Now listen about their uses in [different] Sentiments and States.

Bhramaṇa (moving round), Valana (turning) and Samudvṛtta (raising of eyeballs)—in the Heroic and the Furious Sentiments.

Niskramaṇa (going out), and Valana (turning of the eyeballs)—in the Terrible Sentiment.

Sampraveśana (drawing of the eyeball)—in the Comic and the Odious Sentiments.

Pātana (relaxed eyeballs) in the Pathetic Sentiment.

Niskramaṇa (going out of the eyeballs)—in the Marvellous Sentiment.

Prākṛta (natural) eyeballs—in the remaining Sentiments (lit. States).

Vivartana (turning sideways of the eyeball)—in the Erotic Sentiment.

102. These are the natures of eyeballs based on the popular practice. They are to be applied [suitably] to all the different States.

### *Additional Glances*

103-107. I shall speak about the varieties of Glance in special relation of these (lit. there). These are of eight kinds, viz. Sama (level), Sācī (sidelong), Anuvṛtta (inspecting), Ālokita (casual), Vilokita (looking round), Pralokita (carefully looking), Ullokita (looking up), and Avalokita (looking down).



Sama (level)—the eyeballs are in a level d at rest.

Sāci (side long)—the eyeballs are covered o elashes

Anuvṛtta (inspecting)—Glance which carefully observes any form.

Āloḥita (casual)—(the eyeballs) in suddenly seeing any object.

Vilokita (looking round)—(eyeballs) in looking back.

Pralokita (carefully looking)—turning (eyeballs) from side to side.

Ullokita (looking up)—(turning the eyeballs) upwards.

Avalokita (looking down)—(turning the eyeballs) towards the ground.

These are the gestures of eyaballs in relation to all the Sentiments and the States

### *Eyelids*

108-111. Now listen about the gestures of eyelids which follow the movements of eyeballs. They are, Unmeṣa (opening), Nimeṣa (closing), Prasṛta (expanding), Kuñcita (contracted), Sama (level), Vivartita (raising up), Sphurita (throbbing), Pibita (resting), and Vitāḍita (driven).

Unmeṣa (opening)—separating the eyelids.

Nimeṣa (closing)—bringing together the eyelids.

Prasṛta (expanding)—separating the eyelids widely.

Kuñcita (contracted)—contracting the eyelids.

Sama (level)—eyelids in a natural position.

Vivartita (raising up)—raising up the eyelids.

Sphurita (throbbing)—when the eyelids are throbbing.

Pibita (resting)—when the eyelids are at rest (lit. closed)

Vitāḍita (driven)—when the eyelids are struck [accidentally]

### *Uses of Eyelids*

112-115. Now listen about their uses in different Sentiments and States.]

Vivartita (raising up)—in anger.

Nimesa (closing)—in anger.

Unmesa (opening)—in anger.

Prasṛta (expanding)—in objects causing wonder, joy, and heroism.

Kuñcita (contracted)—in seeing undesired objects. [sweet] scent, flavour and touch.

Sama (level)—in love.

Sphurita (throbbing)—in jealousy.

Pibita (resting)—in dreaming, fainting, affliction due to storm, hot smoke, rains and collyrium and eye-disease.

Vitādita (driven)—in accidental injury.

These are the uses of eyeballs and eyelids in expressing the Sentiments and the States.

### *Eyebrows*

116-120. Now, listen about the gestures of eyebrows, which accord with those of the eyeballs and the eyelids. [They] are seven in number and are as follows.] Utkṣepa (raising) Pātana (lowering), Bhrukutī (knitting), Catura (clever), Kuñcita (contracted), Recita (moving) and Sahaja (natural).

Utkṣepa (raising)—raising of eyebrows simultaneously or one by one.

Patana (lowering)—lowering of eyebrows simultaneously or one by one.

Bhrukutī (knitting)—raising the root of the eyebrows.

Catura (clever)—slightly moving and extending the eyebrows in a pleasing manner.

Kuñcīta (contracted)—slightly bending by one or the both at once.

Recita (moving)—raising of one of the eyebrows in an amorous way.

Sahaja (natural)—the position which the eyebrows maintain by nature.

### *Uses of Eyebrows*

121-125. Now I shall speak about their uses in [expressing] the Sentiments and the States.

Utkṣepa (raising)—in anger, deliberation, passion, sportiveness, in seeing and hearing only one eyebrow is raised, and in surprise, joy and violent anger both the eyebrows are raised up.

Pātana (lowering)—in envy, disgust, smile, and smelling.

Bhrukuṭī (knitting)—in objects of anger, dazzling light.

Catura (clever)—in love, sportiveness, pleasing [object], [pleasing] touch and awakening.

Kuñcīta (contracted)—in manifestation of affection, pretended anger and hysterical mood.

Recita (moving)—in dance.

Sahaja (natural)—in simple (*anāridhā*) conditions.

### *Nose*

126-128. Gestures of the eyebrows have been described; now listen about those of the nose. They are of six kinds: Natā, Mandā, Vikṣptā, Socchvāsā, Vikūṇitā and Svābhāvikā.

Natā—lobes cling for a while [to the base].

Mandā—lobes are at rest.

Vikṣptā—lobes are blown.

Socchvāsā—lobes when air is drawn in.

Vikūṇitā—lobes in the contracted nose.

Svābhāvikā—lobes in the natural nose.

*Uses of the nose*

129-132. This is the description of the gestures of the nose. Now listen about their uses.]

Natā—in slight weeping at intervals.

Mandā—in discouragement, impatience and anxiety.

Vikṛṣṭā—in strange smell, breathing, anger and fear.

Socchvāsā—in sweet smell and deep breathing.

Vikūṇṭitā—in laughter, disgust and envy.

Svābhāvīkā—in the remaining conditions.

*Cheeks*

132-134. Cheeks are of six kinds:] Kṣāma (depressed). Phulla (blown), Pūrṇa (full). Kampita (trembling) and Kuñcita (contracted) and Sama (natural).

Kṣāma (depressed)—(cheeks are) fallen.

Phulla (blown)—(cheeks are) raised.

Pūrṇa (full)—(cheeks are) expanded.

Kampita (trembling)—(cheeks are) throbbing.

Kuñcita (contracted)—(cheeks are) narrowed down.

Sama (natural)—as (cheeks are) by nature.

*Uses of Cheeks*

135-137. Cheeks have been described. Now listen about their uses.

Kṣāma (depressed)—in sorrow.

Phulla (blown)—in joy.

Pūrṇa (full)—in energy and arrogance.

Kampita (trembling)—in anger and joy.

Kuñcita (contracted)—in horripilation (sensitive) touch, cold, fear and fever.

Sama (natural)—in the remaining conditions.

*The lower lip*

137-139. Gestures of the lips are six in number (They are): Vivartana (narrowing), Kampana (trembling), Visarga (spreading out), Vinigūhana (concealing), Sandastaka (biting), Samudgaka (contracting).

Vivartana (narrowing)—lips narrowed down.

Kampana (trembling)—throbbing (of lips).

Visarga (spreading out)—to spread out (lips)

Vinigūhana (concealing)—drawing in (of lips).

Sandastaka (biting)—(lips) bitten by teeth.

Samudgaka (joining)—moving the lips together

*Uses of the lower lip*

140-142. These are the gestures of the lower lips; now listen about their uses.

Vivartana (narrowing)—in envy, pain, contempt, laziness and the like.

Kampana (trembling)—in pain, cold, fear, anger, *jaṭa* and the like.

Visarga (spreading out)—in women's amour, affected indifference and painting of lips.

Vinigūhana (concealing)—in making efforts.

Sandastaka (biting)—in manifestation of anger.

Samudgaka (contracting)—in pity, kissing and greeting.

*Chin*

143-146. So much about the gestures of lips; now listen about those of the chin; (they are): Kuttana, Khandana, Chinna, Cukṣita, Lehita, Sama and Daṣṭa.

Kuttana—when the upper teeth clatter with the lower ones.

Khandana—when (the two lips) repeatedly come together with each other.

Chinna—when (the two lips) very closely meet each other.

Cukṣita—when (the two lips) are held widely apart.

Lehita—in licking the (lips) with the tongue.

Sama—when (the two lips) slightly parted from each other.

Daṣṭa—when the lower lip is bitten by the teeth.

### *Uses of the chin*

146-149. Kutṭana—in fear, cold, attack of old age, and sickness.

Khandana—in muttering *mantras* (*japa*), studying, speaking and eating.

Chinna—in sickness, fear, cold, (taking) exercise, and angry look.

Cukṣita—in yawning.

Lehita = Lehana—in greediness.

Sama—in a natural position.

Daṣṭa—in angry efforts.

So much about the gestures of the chin in relation to the teeth, the lips and the tongue.

### *Mouth*

149-156. Gestures of the mouth are: Vīdhuta, Vinivṛta, Nirbhugna, Bhugna, Vivṛta and Udvāhī.

Vīdhuta—the obliquely open (mouth)

Vinivṛta—spread out (mouth).

Nirbhugna—(the mouth) very much crooked

Bhugna = Vyābhugna—(the mouth) slightly spread out.

Vivṛta—the mouth with the lips kept apart.

Udvāhī—(the mouth) turned up.

### *Uses of the mouth*

Vinivṛta—in women's envy, jealousy, anger, contempt and bashfulness and the like.

Vidhuta—in restraining, saying ‘not so’ and

Nirbhugna—in looking into depth and the

Bhugna—in being ashamed, despondency, impatience, anxiety, summoning. It is natural for the ascetics.

Vivṛta—in laughter, sorrow and fear.

Udvāhi—in sportiveness and pride of women, in saying ‘go away,’ and disregard, in saying ‘so indeed’ and angry words.

156-157. The experts should also use the mouth in conformity with the varieties of Glances such as, Sama and Sācī and the like mentioned by others.

### *Colour of the face*

157-158. The colour of the face according to the circumstances (lit. meaning) is of four kinds natural (*svābbhāṣika*) bright (*prasanna*), reddened (*rakta*) and dark (*śyāma*)

### *Uses of the colour of the face*

159-160. Natural face—in a natural and indifferent (mood)

Bright face—in wonder, laughter and love.

Reddened face—in intoxication and in the Heroic, the Terrible and the Pathetic Sentiments.

Dark face—in the Terrible and the Odious Sentiments.

161-162. The colour of the face should be thus used to represent the States and the Sentiments. The acting done with the Gestures of the Sākhā<sup>1</sup>, the Aṅga and the Upāṅga is good, but without proper colour of the face it will not be charming (lit. beautiful)

162-163. Even a few Gestures when combined with

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161-162. <sup>1</sup> See 11 and 15 above

the proper colour of the face will double their charm (lit. beauty) just as the moon will enhance the charm of the night.

163-164. Glances too when combined with the proper colour of the face will clearly express the different States and the Sentiments, and on this (*i. e.* the colour of the face) the Histrionic Representation rests.

164-165. The colour of the face suitable to the representation of the States and the Sentiments, should follow every gestures of the eye (Glance), the eyebrow and the mouth. So much about the colour of the face which is the basis of the States and the Sentiments.

### *Neck*

166-167. I shall now tell you, O Brahmīns, about the gestures of the neck. They are of nine kinds: Samā, Natā, Unnatā, Tryasrā, Recitā, Kuñcitā, Añcitā, Valitā, and Nivrttā.

#### *Description and uses of neck gestures*

167-171. Samā—the natural neck. (Uses): in meditation, natural pose, and muttering of *mantras*.

Natā—(neck with) face bent down. (Uses) in wearing (lit. binding) ornaments, putting one's arms round (lit. taking) somebody's neck.

Unnatā—neck with the face upturned. (Use): in looking up.

Tryasrā—neck with the face turned sideways. (Use): in carrying weight on the neck, and sorrow.

Recitā—the neck shaken or moved. (Uses): in emotion (*bāva*), churning and dance.

Kuñcitā—the neck with the head turned back. (Uses): in pressure of weight and in protecting the neck.



Añcitā—the neck with the head turned back ( ८५ ) ] in hanging [to death], arranging hair and looking very high up

Vāhitā—the neck with the face turned sideways (Uses) ] in looking with the neck turned round.

Nivṛtā—neck with the face towards the front. (Use:) ] in (indicating) going towards one's own place.

172-173. These are the many varieties of the neck gestures according to their [expressing different] customary states of men. Gestures of the neck are all to follow the gestures of the head, and the head gestures also are reflected in those of the neck. So much about the description of the gestures of the head and the connected minor limbs (*upāṅga*) and their uses. Now listen about the gestures of the remaining limbs (*aṅga*), which I am going to describe.

Here ends Chapter VIII of Bharata's Nāṭyaśāstra,  
which treats of the Gestures of Minor Limbs.

## CHAPTER NINE

### GESTURES OF MAJOR LIMBS

*Bharata speaks.*

1-3. So much about the minor limbs such as head, eyes, eyebrows, nose, lips and cheeks, and their description that I was to tell you. I shall now define the gestures of [major limbs] hands, breast, sides, belly, waist, thighs and feet and their proper use.<sup>1</sup> In this connexion I shall [first of all] explain the gesture of hands and the like, that are used in the production of a play. You are to listen how they are to be applied [in acting].

#### *Sixtyseven gestures of hands*

4-7. Gestures of single hands (*asamyūta hasta*)<sup>1</sup> are twenty four in number. Patāka, Tripatāka, Kartarimukha, Ardhaçandra, Arāla, Śukatunda, Musti, Śikhara, Kapiṭṭha,

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1-3. <sup>1</sup> This use relates to the two fold Practice (realistic and conventional) on the stage (See XIV. 62ff). The Realistic Practice (*lokadharmī*) in this connexion is of two kinds, viz (1) that reflecting one's emotion, as in arrogant reference to one's ownself, this (*śatāka*) hand is to be raised on a level with the forehead (IX. 19), (2) that representing the external form of an object, as the use of the Padmakōśa hand to represent lotus and similar flowers. The Conventional Practice (*nṣyadharmī*) is likewise of two kinds, viz, (1) that creating an ornamental effect, as the use of the four *kāraṇas* of the hand (See IX. 205-211 below), (2) that partially suggesting a popular behaviour, as the use of the tripatāka hand to represent words spoken aside (*janāntika*). See Ag.

4-7. <sup>1</sup> These hands gestures are ordinarily used singly; but at times two hands showing one of these gestures are used simultaneously. But still these are called single (*asamyūta*) hands. For, combined (*samyūta*) hands are so called because they are always to be shown by both the hands; see Ag.

Katakāmukha,<sup>2</sup> Sūcyāśya (Sūcīmukha), Padmak (1, 5, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 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Mukula, Ūrnanābha and Tāmracūḍa.

8-10. Gestures of combined hands (*samyuta-basta*)<sup>1</sup> are thirteen in number: Añjali, Kapota, Karkata, Svastika, Katakāvardhamānaka,<sup>2</sup> Utsaṅga, Nisadha, Dola, Puspaputa, Makara, Gajadanta, Avahittha and Vardhamāna.

10-17. Dance-hands (*nṛtta-basta*)<sup>1</sup> are Caturasra,<sup>2</sup> Udvṛtta, Talamukha, Svastika, Viprakīrṇa, Arāḷakatakāmukha, Āvid-dhavaktra, Sūcyāśya, Recita, Ardharecita, Uttānavañcita, Pallava, Nitamba, Keśabandha, Latā, Karīhastā, Paksavañcitaka, Pakṣapṛadyotaka, Garudapakṣa, Daṇḍapakṣa, Ūrdhva-maṇḍalī, Pārśvamandālī, Uromāṇḍalī Uraḥ-pārśvārdhamandālī, Muṣṭikasvastika, Nalinīpadmakōśa, Alapallava, Ulbana, Lalita and Valita.

These are the sixtyfour<sup>3</sup> gestures of hands.

<sup>2</sup> Some mss. read this name as *kbatākāmukha*. Our reading is supported by the AD. (See ed. M. Ghosh, verse 124 A. K. Coomaraswamy MG. p. 50).

8-10. <sup>1</sup> See note 1 to 4-7 above

<sup>2</sup> Some mss. read this name as *kbatākā*. *Katakāvardhana*, is the name of a *samyuta-basta* in the AD. ed. M. Ghosh, 187, and A. K. Coomaraswamy, MG. p. 60

10-17. <sup>1</sup> These gestures (dance-hands, *nṛttabasta*) as their name implies, are ordinarily to be used in dance; but in course of acting too they are often to be used along with other gestures (single and combined) to create an ornamental effect (See note 1 to 1-3 above). See Ag

<sup>2</sup> In the Skt. text these names are given in dual number e.g. our *caturasra* stands as *caturasrau*. The reason for this is to be sought in the fact that unlike the single and combined hands which must represent one single idea or object, the hands in the dance-hand gestures are to be individually moved, not for representing any idea or object, but for creating an ornamental effect in acting as well as in dance. See Ag

<sup>3</sup> In actual enumeration hand gestures are sixtyseven in number (single 24,

*Gestures of single hands*

17-26. Now listen about their definition and uses.

Pataka (flag)—the fingers extended and close against one another, and the thumb bent.

(Uses): To represent an administration of blows, scorching heat, urging, attainment of happiness and arrogant reference of one's ownself<sup>1</sup> this hand is to be raised on a level with the forehead. To represent the glare of heat, torrential rain and shower of flowers two Pataka hands with the fingers separated and moving, are to be joined together. A shallow pool of water, present of flowers, grass and any design [lit. object] made on the ground are to be represented by two such hands separated from the Svastika position. The same Pataka hands with their fingers pointing downwards are to be used to represent anything closed, made open, protected, covered, dense or private (to be concealed). This very hand with its fingers pointing downwards and moving up and down, is to express the speedy movement of wind and [ocean] waves, [ocean waves] breaking against the shore, and an objection. The Recaka of this hand should be used to represent encouragement, many [in number], a great crowd of men, height, beating of drums, and flight of birds upwards. And anything washed, pressed, cleansed, pounded, or holding up a hill or uprooting it, should be represented by the palms of two such hands rubbing each other. This is also the manner of representing man and woman.<sup>2</sup>

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combined 13 and Dance-hands 30). *Catubhasabhi* in the text should be emended to *saptasabhi*.

17-26. <sup>1</sup> In saying 'I too,' 'of me too,' 'by me too,' 'in me too' and the like (Ag)

<sup>2</sup> Ag. gives detailed rules about the use of the *pataka* hand in all the cases mentioned above.

26-32. Tripatāka (flag with three finger)—the third finger of the Patāka hand to be bent.

(Uses)<sup>3</sup> It is to be used in representing invocation, descent, bidding goodbye, prohibition, entrance, raising up [anything],<sup>1</sup> bowing [in salutation], comparing,<sup>2</sup> suggesting alternatives, touching [the head with] auspicious objects or putting them on the head, putting on a turban or a crown and covering the mouth or the ears. This very hand with its fingers pointing downwards and moving up and down is to be used in representing flight of small birds, stream, snake, bees and the like. And with the third finger of the Tripatāka should be represented wiping off tears, drawing a Tilaka or Patralekhā<sup>4</sup> and touching of hairs.

32-37. Two Tripatāka<sup>1</sup> hands held like a Svastika represent adoration of the feet of venerable persons (*guru*)<sup>2</sup>. Two such hands are to meet each other's end for representing marriage. Separated and moved to the forehead they indicate a king. When obliquely forming a Svastika they represent planets. To indicate an ascetic they are to be raised with palm turned forward. To represent a door they are to face each other. Submarine fire, battle and sea-monsters are to be indicated by two Tripatāka hands, first raised near one's face and then moved with the fingers pointing downwards.

26-32. <sup>1</sup> Ag. thinks that this relates to objects like one's chin.

<sup>2</sup> *nīśāṛīśnam upamāṇopameyabbhāra* (Ag.).

<sup>3</sup> *rocāṇīśbbhāṣakam*-touching (the body) with *go-rocāṇ* or drawing ornamental designs (*patralekhā*) on the body with this substance. *Goroṇā* is a bright yellow pigment prepared from the urine or the bile of a cow.

33-38. <sup>1</sup> This portion does not occur in all mss., and may well have been a later addition.

<sup>2</sup> Parents, grand-parents and the spiritual guide etc. are meant by this term.

With these very hands should be indicated jumping of monkeys, waves, wind and women. To show the crescent moon this hand should put forward its thumb, and to indicate a king's march [against his enemy] this hand should turn itself towards the back.

38-40. Kattarīṃukha (scissors' blades)—the forefinger of the Tripatāka hand is to bend backwards.

(Uses) : This [hand with its fingers] pointing downwards will represent showing the way, decorating the feet<sup>1</sup> or dying them,<sup>2</sup> and the crawling [of babies]. With fingers pointing upwards it will represent biting, horn and letters. And when the fingers in it are turned differently (*i. e.* the middle finger is bent backwards) it will represent falling down, death, transgression,<sup>3</sup> reversion, cogitation and putting [anything] in trust.

42. And with the two such (*saṃyuta*) hands or one such (*asaṃyuta*) hand should be represented an antelope, yak, buffalo, celestial elephant (*airāvata*), bull, gate (*gogūra*) and hill-top.

42-44. Ardhaçandra (crescent moon)—the fingers and the thumb so bent as to make a curve like a bow.

(Uses) With this should be represented young trees, crescent moon, conchshell, jar (*kalāśa*), bracelet, forcible opening, exertion,<sup>1</sup> thinness and drinking. With this [very] Ardhaçandra hand women should represent girdle, hip waist, face, Tālapatra<sup>2</sup> and earring.

38-41. <sup>1</sup> *racanām kasturiskāśinā patrabhangādīkṛiyā* (Ag.).

<sup>2</sup> *rañjanam alaktakena* (Ag.)

<sup>3</sup> *vyatikramah aparādhah* (Ag.).

43-45 <sup>1</sup> *āyastam khedam* (Ag.).

<sup>2</sup> Mss read *tālapatra* (*tādapatra*) meaning a kind of ear-ornament (*tādanka* or *tātanka*) It is different from *kundala* which is also an ear-ornament.

45-50. Arāla (bent)—the forefinger curved like a bow, the thumb also curved and the remaining fingers separated and turned upwards.

(Uses): With this should be represented courage, pride, prowess, beauty, contentment, heavenly [objects], poise, act of blessing and other favourable states. And this, again, will represent woman's gathering of hairs or scattering them and looking carefully over their entire body. The preliminaries to the marriage by bride's going round the bridegroom<sup>1</sup> and [marital] union<sup>2</sup> are to be represented by two Arāla hands moving around each other and their fingers meeting in the form of a Svastika. And with similar hands should be represented circumambulation, round objects, great crowd of men, objects arranged on the ground.<sup>3</sup> In calling any one, in making offering to the manes, saying too many things, in censure and rebuke etc., wiping off sweat and enjoying sweet smell, the Tripatāka hands have been prescribed before by me, but women are to use the Arāla hand to represent these.

51-53. Sukatuṇḍa (parrot's beak)—the ring-finger (third finger) of the Arāla hand is bent.

(Uses): With this should be represented words such as '(It is) not I', '(It is) not you, (It should) not be done, invocation, farewell, and saying 'Fie (upon you)' in contempt.

54-55. Muṣṭi (fist—fingers have their ends [bent] into the palm and the thumb [is set] upon them.

(Uses): It is used to represent beating, exercise<sup>1</sup> exit,

45-50. <sup>1</sup> *kautukam*—*viśāhāt pūrvābbāvi vadbūvarauṇ ācārah antari-vābah* (Ag).

<sup>2</sup> *viśābah—agnas sāksini pānagrabanam* (Ag).

<sup>3</sup> Objects such as *Ālpanā* and flowers arranged on the ground. For *Ālpana* see *L'alpana* by Andre et Suzanne Karpelles, Paris, 1930 (?)

54-55. <sup>1</sup> *Vyāyama* according to Ag means *yūddha*

pressing,<sup>2</sup> shampooing,<sup>3</sup> grasping sword and holding spears and clubs.

56-57. Śikhara (peak)—in this very hand (*mūṣṭi*) the thumb raised.

(Uses)। It is used to represent reins, whip, goad, bow, throwing a javelin (*tomara*) or a spike (*śakti*), painting the two lips and feet and raising up hairs.

58-59. Kapīṭha (elephant-apple)—the forefinger of the Śikhara hand to be bent and pressed by the thumb.

(Uses). It is to represent weapons such as sword, bow, discus, javelin (*tomara*), spear (*kunta*), mace, spike (*śakti*), thunderbolt and arrows, true and wholesome deeds

60-63. Katakāmukha—the ring-finger and the little finger of this Kapīṭha hand to be raised and bent

(Uses)। It is used to represent sacrifice,<sup>1</sup> oblation,<sup>2</sup> umbrella, drawing up reins, fan, holding a mirror, drawing [patterns],<sup>3</sup> powdering, taking up big sucks, arranging a pearl necklace, wearing garlands, gathering the ends of clothes, churning, drawing out arrows plucking flowers, wielding a long whip, drawing out a goad, a rope, and representing a woman.

65-71. Sūcī mukha—the fore finger of the Katakāmukha hand to be stretched.

<sup>1</sup> 'Pressing' of the teats of cows and buffaloes while milking them, *stana-pidane—mabisyadidobane* (Ag.)

<sup>2</sup> *Samtābana* according to Ag. means *mṛgīdāna*.

60-63. <sup>3</sup> *botram—śṛṅgādī uttanena*, Ag.

<sup>2</sup> *bavyam—āṅgādī samīkṣana* (Ag.)

<sup>3</sup> *khandanam*—drawing decorative patterns or designs on anything. Ag's explanation of this seems to be wrong. Cf. *alaka-ślakā pa rā-alim khandante* (draws the *alaka-ślakā* and *pastrakāli*) in the *Āmṛtā* of Vidyapati. See ed. Haraprasād Sastri, Calcutta, BS 1331 (1924) pp. 13-14, and the root *kṛd* (to draw) in E. Bengal dialect of Tippera.



(Uses): I shall tell you briefly of its various uses. The forefinger [in it] is raised and bent, moving side to side, moving up and down, and moving up without a rest. By moving the forefinger upwards [in this hand] are to be represented discus, lightning, banners, blossoms, earring,<sup>1</sup> zigzag movement, a cry of approbation,<sup>2</sup> young serpent, young sprout,<sup>3</sup> incense, lamp, creepers,<sup>4</sup> Śikhaṇḍa,<sup>5</sup> falling down, curve and roundness and with the forefinger raised this [hand] again should be used in [representing] stars, nose, [the number] one, club and stick. And [this hand with the forefinger] bent should meet the mouth to represent a being with teeth, and by the circular movement of this hand one should represent the taking away [a man's] everything. And the forefinger in this hand should be quite near the ears in yawning, and by the mouth lowered to represent long study and long day. And the same should be curved near the face to represent a sentence. And to indicate 'no' or 'speak' the forefinger should be stretched, shaken and moved up.

72-75. This hand should be shaken to represent anger, perspiration, hair, ear-ring, armlet and decoration of the cheeks. And to represent pride, 'I am,' enemy, 'Who is this' man? and in scratching of the ear it should be held near the forehead. [And two Sūcimukha hands] should be united to represent the union [of men], and be separated to indicate separation, and to represent a quarrel the two hands should be crossed,

65-71. <sup>1</sup> *karnacūlikā*—*karnaspūra* (Ag.)

<sup>2</sup> Saying 'well done,' 'how beautiful' etc.

<sup>3</sup> *pallava* but B. *balya*.

<sup>4</sup> The text uses two words *ślīṣi* and *śrāṇ* meaning "creeper." Ag. distinguishes between the two as follows: *ālāṇ-grabbatayo ślīṣib* and *drākṣāgrabbatayo śrāṇib*.

<sup>5</sup> *śikhaṇḍa*—*kumārakāṇḍam kīkapakṣab* (Ag.).

and to show bondage they are to press each other. The two Sūcīmukha [hands] facing each other and held separately on the left side will represent the close of the day, and held on the right side they will indicate the close of the night.

76. This hand moved in the front will indicate [any] form, stone, whirlpool, mechanical contrivance and a hill, and to represent the serving up of meals the same movement of the hand pointing downwards is required

77. To represent Śiva this hand pointing downwards is to be held close to the forehead and to indicate Śakra (Indra) this hand is to be raised [to the forehead] and held across it.

78. By two such hands the orb of the full moon is to be represented, and to indicate the rising of Śakra (Indra) (i.e. raising his banner) it should be held close to the forehead.

79. [This hand] moved all around will represent the orb of the moon, and to indicate Śiva's [third] eye, it should be held on the forehead and [in case of] Śakra's (Indra's) [eyes it should be] raised obliquely.

80. Padmakōśa (lotus-bud)—the fingers including the thumb to be separated and their ends to bend, but not to meet one another.

81. (Uses): To represent Bilva and Kapittha (elephant-apple) fruits and the breasts of women [this hand is to be used] But to represent accepting [these fruits] or flesh, this hand should be slightly bent at its end.

82. [This hand] should be held [to represent] offering Pūja to a deity, carrying tribute, casket, offering the first funeral cake,<sup>1</sup> and a number of [small] flowers, are also to be indicated by the Padmakōśa hand.

83. Two such hands with moving finger the wrist and turning backwards will represent blown lotus and water-lily.

84. Sarpasirah (snake-head)—the fingers standing the thumb to be close to one another and the palm to be hollowed.

85. (Uses): It is used to represent the offering of water, movement of serpents, pouring water [on anything], challenging [for a duel], motion of the elephant's frontal globes (*kumbhas*) and the like.

86. Mrgasirsa (deer-head)—the Sarpasirah hand with all its fingers pointing downwards, but the thumb and the little finger raised up.

87. (Uses): It is moved to represent here, now, "It is," to-day, able, shaking (*ullasana*), throw of dice, wiping off perspiration and pretended anger.

88. Kāṅgulā—The middle and the fore-fingers and the thumb to be separated and the ring finger to be bent but the little finger raised.

89. (Uses): By this are to be represented immature fruits of various kinds and angry words of women.

90. Alapallava (Alapadmaka)—all fingers turned towards the palm, standing on its side and separated from one another.

91. (Uses): It is to be used for indicating prevention, words like "Of whom are you," "It is not," "nonsense" and a woman's allusion to herself.

92. Caturā—the four fingers stretched and the thumb bent near the middle finger.

93. (Uses): It is to be applied in representing policy, discipline, penance, cleverness, a young girl, a sick person,

perfidy, gambling, proper words, salutary truth, and tranquillity.

94. By one or two such hands moved round should be represented openness, deliberation, moving, conjecture and shame.

95. By the combined Catura hands are to be represented lotus-petals compared with eyes, and ears of deer.

96-98 Besides these, the Catura hand is to indicate sports, love, brilliance, memory, intelligence, judgement, forgiveness, nutrition, consciousness, hope, affection, reasoning, union, purity, cleverness, sweetness, favourableness, softness, happiness, good conduct, its want, question, livelihood, propriety, dress, soft grass, a small quantity, wealth, defeat, sexual intercourse, merit and demerit, youth, houses, wives and various colours.

99. [To represent] while it (the Catura hand) should be held up, red and yellow are indicated by moving it round, and blue by pressing [one such hand with another].

100 Bhramara (bee)—the middle finger and the thumb crossing each other, the forefinger bent, the remaining two fingers separated and raised.

101. (Uses): It is used to indicate the plucking of flowers with long stems such as lotus blue, and white water-lily, and earring.

102. It should fall down with a sound to represent rebuke, pride of power, quickness, beating time and producing confidence.

103. Hamsāsya (swan-beak)—the forefinger, middle finger and the thumb close<sup>1</sup> to one another and the remaining fingers stretched.<sup>1</sup>

104. (Uses) It with the slightly thumb is used specially to indicate fine, small, loose, exit, and softness.

105. Hamsapakṣa (swan-wings)—the three fingers stretched, the little finger raised and the thumb bent.

106-108. (Uses) It is used to indicate pouring libation of water, and things connected with smell, acceptance of a gift, Ācamana and taking meals by Brahmins, embrace, excessive stupor, hortipilation, touch, unguent and gentle massage. It may again be used to indicate according to the Sentiment, amorous action of women relating to the region between their breasts, their sorrow and touching of their chin.

109. Sandaṁśa (pincers)—the forefinger and the thumb of the Arāla hand crossed and the palm a little hollowed.

110. The Sandaṁśa (hand) according to the Sentiments and States, is of three kinds, viz. that [held] in front, that near the mouth and that on one side.

111-115. (Uses) In representing the plucking of flowers, taking up grass, leaves, hairs or thread and holding or pulling out an arrow or thorn the Sandaṁśa should be held in one's front. And to represent taking off a flower from its stem, the wick [of a lamp], [collyrium] stick, etc. filling up [any vessel with any thing], in saying 'fie [upon you]', in anger, this should be held near the mouth. To represent taking off the sacred thread, piercing a hole [in pearls and similar objects], bow-string, fineness, arrow, and objects aimed at, yoga, meditation and small quantity [two] such hands should be combined. This shown by the left hand held on one side and slightly turning its tip is used to represent softness, abuse and envy. It is used also to indicate painting, colouring one's eyes, deliberation, stem, drawing Patralekhā and squeezing of lac-dye by women.

*Gestures of Combined hands*

126. O the best of Brahmins, these are the single hands described by me. Now hear about the combined hands which I am going to describe.

127. *Añjali*—Putting together of the two *Patāka* hands is called *Añjali*.

(Uses): It is used to greet gods, venerable persons (*guru*) and friend.

128. In greeting gods it is to be held on the head, in case of venerable persons like father, teacher etc. it is to be held near one's face, and for greeting the friends it is to be placed on the chest and in case of the remaining persons there is no fixed rule.

129. *Kapota* (pigeon)—Two (*Añjali*) hands meeting on one of their sides will make the *Kapota* hand. Listen about its uses.

130. (Uses): It is to be used to indicate an approach with inimical intention, bowing and talking to a venerable person. To indicate cold and fear, women are to hold this hand on their breasts.

131. The hands [showing the *Kapota* gesture] released after the meeting of fingers will indicate anxious words, or 'This much can be done' or 'Nothing more can be done.'

132. *Karkata* (crab)—When the fingers of the hands are interlocked the *Karkata* hand is produced

133. (Uses): It is used to indicate the bees-wax, massaging of the limbs, yawning just after awakening from sleep, a big body, supporting the chin and holding a conch-shell [for blowing it].

134. *Svastika*—Two *Arāla* or *Vardhamāna* hands upturned and held together at the wrists on the left side will form the *Svastika*. It is to be used by women.

135. (Uses): When the hands are separated from the Svastika position, it will indicate directions, clouds, the sky, forests, seas, seasons, the earth and similar [other] extensive things.

136. Katakāvardhamānaka—When one Katakā (mukha) hand is placed on [the wrist of] another Katakā [mukha] hand, the Katakāvardhamānaka hand will be produced.

(Uses): It is to be used in movements connected with love-making and in bowing [to a person].

137. Utsāṅga—When the Arāla hands are contrarily placed and are held upturned and bent, the Utsāṅga hand will be the result.

(Uses): It is used to indicate feeling of touch.

138. It is also used to indicate acts of anger and indignation, in pressing of hands similar to women's acts of jealousy.

139. Nisadha—When the Kapīṭha hand surrounds the Mukula hand the Nisadha hand is made.

140. (Uses): It is used to indicate collecting, acceptance, holding, a doctrine, and to indicate brief truth the two hands are to press (each other).

140. Ka-Kha: Niṣadha—The left hand holding the [right] arm above the elbow and the right hand similarly touching the left arm with a clenched fist will make a Niṣadha hand.

140. Ga, (Uses): It is to indicate patience, intoxication, pride, elegance, eagerness, valour, arrogance, self-conceit, haughtiness, motionlessness, steadiness and the like.

141. Dola—When the two shoulders are at ease in a Karaṇa and the two Patāka hands are hanging down the Dola hand is produced.

142. (Uses): It is to be used in indicating hurry.

sadness, fainting, fit of intoxication, excite illness and wound by a weapon.

143. *Puspaputa*—Two *Sarpaśirah* hands with their fingers close to one another meeting on one side very closely will give rise to the *Puspaputa* hand.

144. (Uses).—It is to be used to indicate the receiving or carrying of rice, fruits, flowers, foods and lawfully obtained money of various kinds and the carrying and removing of water.

145. *Makara*—When the two *Patāka* hands with their thumbs raised are turned down and placed on each other the *Makara* hand is produced.

146. (Uses).—It is used to indicate lion, tiger, elephant, crocodile, shark and fish and other carnivorous animals.

147. *Gajadanta*—Two *Sarpaśirah* hands touching the opposite arms between the shoulder and the elbow will give rise to *Gajadanta* hand.

148. (Uses).—It is to be used to indicate the carrying of the bridegroom and the bride, excessive weight, clasping a pillar and uprooting a hill or a block of stone.

149. *Avahittha*—When the two *Sukhatunda* hands meet each other on the breast and are bent and then slowly lowered, the *Avahittha* hands will be the result.

150. (Uses).—It is to be used in indicating weakness, sigh, showing one's body, thinness [or the body] and longing [for a beloved].

151. Two *Hamsapaksa* hands turned down will be the known as the *Vardhamāna* (Uses).—It is to be used to represent the opening of objects like latticed windows.

152. The two kinds of hands (single and combined) described briefly may be used elsewhere also in conformity with the rules laid down here.



*General rules regarding the use of hand gestures*

153 In acting, hand [gestures] should be selected for their form, movement, significance, and class according to the personal judgement [of the actor].

154. There is no gesture (lit. hand) that cannot be used in indicating [some] idea. I have profusely described whatever forms (lit. gestures) are usually seen [to be associated with different ideas].

155. There are besides other popular gestures (lit. hand) connected with other ideas, and they also are to be freely used along with the movements inspired by the Sentiments and the States

156 These gestures should be used by males as well as females with proper regard to place, occasion, the play undertaken and a suitability of their meaning

*Different movements of hand gestures*

157. I shall now describe the varied movements which these gestures (lit. hands) [should] have in connexion with [different] Sentiments and States.

158-160. [These movements are] : drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating

161. Hand gestures according to the theory of Historic Representation are to have three kinds of general movements, viz upwards, sideways and downwards.

162. These movements of hands should at the time of their use, be embellished by means of [suitable] expressions in the eyes, the eyebrows and the face

### *Spheres of hand gestures*

163. The experts are to use the hand gestures according to the popular practice and, [in this matter] they should have an eye to their movement, object, sphere, quantity, appropriateness and mode.

164. Hand gestures of persons of the superior type should move near their forehead, that of the middling type of persons at about their breasts while the inferior persons [should move their hand gestures in regions] below this.

### *Quantity of gestures*

165. In the superior persons, hand gestures should have scanty movement, in the middling ones there should be medium movement, while in the acting of the ordinary persons, there should be profuse movements of hand gestures.

166. For relevant purposes the hand gestures of persons of the superior and the middling types should conform the definition given [in the Sāstra] while gestures of persons of the inferior type should follow the popular practice and their [own] natural habit.

167. But when [specially] different occasions or times present themselves, wise people should make contrary uses of the hand gestures.

168-171. While a person is to represent himself as sad, fainting, terrified, overcome with disgust or sorrow, weak, asleep, handless, inactive, drowsy, inert, sick, attacked with fever, seized with panic, attacked with cold, intoxicated, bewildered, mad, thoughtful, practising austerities, residing in a cold region, prisoner under arrest, running very swiftly, speaking in dream, suddenly moving away and bursting nails he is not to use hand gestures, but he should resort to the Sattvika Representation as well as to the change of voice suitable to the different States and Sentiments.

172. At the time of verbal acting (*i.e.* when the actor will speak his part) the eyes and the look are to be directed to points at which the hand gestures are moving, and there should be proper stops so that the meaning may be [clearly] expressed (*lit.* seen).<sup>1</sup>

173. These are the hand gestures connected with the various kinds of Histrionic Representations. I shall now speak of Dance-hands (*i.e.* gestures to be used in dance)

#### Dance hands

174. Caturasra—two Katakāmukha hands held forward eight Angulis away [from one's chest,] the two shoulders and elbows on the same level

175. Udvṛtta—the two Hamsapaksa hands waved like a palm leaf (*fan*). Its alternative name is the Tālavṛtta (*palm-leaf*).

176. Talamukha—the two hands from the Caturasra position to be held obliquely facing each other.

177. Svastika—the Talamukha hands crossed at the wrists, but released after this they are called Viprakīrṇa.

178. Arālakatakāmukha—the two Alapallava (*Alapad-maka*) hands with palms upwards changed into Padmakōśa hands. Its another name is Arālakataka.

179. Āviddhavaktraka—The two hands are to have a graceful (*kṛtsilā*) movement after touching [successively] the opposite shoulder, elbow and hands, and the palms [of the hands] moved are to turn towards the back.

180. Sūcīmukha—The two Saṁpāsārah hands with their thumbs touching middle fingers are to stretch their tips obliquely.

181. Recita—the two Hamsapaksa hands swiftly moving with the palms facing upward This is like the ordinary Recita [of the hands].

182. *Ardharecita*—The left hand should be the Caturasra and the right hand as in the *Recita*.

183. *Uttānavañcita*—The two *Tripatāka* hands are slightly bent obliquely and the shoulders and the elbows are moved.

184. *Pallava*—the two *Patāka* hands joined at the wrist. *Nitamba*—the two *Patāka* hands taken out from the shoulder [to the hip].

185. *Keśabandha*—the two hands moved out from the hair-knot (*keśabandha*) and held on the sides.

186. *Latā*—the two hands to be obliquely stretched sideways.

187. *Karīhastā*—the *Latā* hand held up and swung from side to side and the *Tripatāka* hand held on the ear

188. *Pakṣavañcitaka*—one *Tripatāka* hand placed on the waist and another on the head.

189. *Pakṣapadyotaka*—the *Pakṣavañcitaka* hands changing places (*i.e.* the hands placed on the waist to be put on the head and *vice versa*).

190. *Daṇḍapakṣa*—the two *Haṃsapakṣa* hands moved alternately and then held out like a staff.

191. *Ūrdhvamaṇḍalī*—the two hands to have circling movement near the upper region (*i.e.* the upper part of the body).

*Pārśvamaṇḍalī*—the same movement made on one side.

192. *Uromaṇḍalī*—after circling movements one hand to be raised up and the other to hang down, and movements to take place near the breast.

193. *Uraḥpârśvârdhamāṇḍala*—the *Alapallava* (*Alapad-maka*) and *Arāla* hands moved by turns above the chest and by the sides.

194. Muṣṭīkasvastika—the two Kāṭakāmukha hands bent at the wrists and moved round.

195. Nalinīpadmakōśa—the hands to be moved by turns with Vyavartita and Parivartita Karaṇa.

196. Allapallava—the two hands to have the Udveṣṭita Karaṇa in their movements.

Ulbana—the two hands to be stretched up and waved.

197. Lalita—two [Ala]-pallava (Alapadmaka) hands to be moved above the head.

Valita—the two Latā hands crossed at their elbows.

### *Dance hands*

198. The Dance-hands are to be used in forming Karanas, and hands such as the Patāka should be used in representing the meaning [of words].

199. [But] sometimes, out of necessity their uses are inter-changed, and the names given are due to their predominant use in drama and dance.

200. The Dance-hands are of two kinds, single and combined. I shall now speak of hands in relation to the Karaṇas.<sup>1</sup>

### *Karaṇas of Dance hands*

201-202. Instructors of hand gestures are to note carefully the four classes into which all such gestures are grouped. The four classes are: Āveṣṭita, Udveṣṭita, Vyavarita and Parivartita.

203. Āveṣṭita:] When the fingers beginning with the first one (the forefinger) are gradually pointing inwards at the time [the hand] moves round, the Karaṇa [thus produced] is called Āveṣṭita.

204. Udveṣṭita:] When the fingers beginning with the first one [forefingers] are gradually pointing outwards at the

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200. <sup>1</sup> This Karaṇa is evidently from the K. mentioned in IV. 62ff.

time [the hand] moves round, the Karana thus produced is called Udvēṣṭita.

205. Vyavartita. When fingers beginning with the last one (the little finger) are gradually pointing inwards at the time [the hand] moves round, the Karana thus produced is called Vyavartita.

206. Parivartita. When the fingers beginning with the last one (the little finger) are gradually pointing outwards at the time [the hand] moves round, the Karana thus produced, is called Parivartita.

207. Hand gestures in their [various] movements when applied in drama and dance should be followed by Karanas having [appropriate expression of] the face, the eyebrows and the eyes.

### *Movements of arms*

208-209. Persons dealing in drama and dance have prescribed ten [movements] of arms. Tiryak, Ūrdhvagata, Adhomukha, Āviddha, Apaviddha, Maṇḍala, Svastika, Añcita, Kuñcita and Prsthaga.

210. O Brahmins, I have now finished the brief description of rules regarding the Karanas and shall speak afterwards about the movements of the breast, the belly and the sides.

Here ends Chapter IX of Bharata's Nāṭyaśāstra,  
which treats of the Gestures of Hands.

## CHAPTER TEN

### GESTURES OF OTHER LIMBS

#### *Breast*

1. The breast is known to be of five kinds: Ābhugna (slightly bent), Nirbhugna (unbent), Prakampita (shaking), Udvāhita (raised) and Sama (natural).

2. Ābhugna (slightly bent)—(the breast) lowered, back high, shoulders slightly bent and at times loose (not stiff).

3. (Uses); in hurry, despair, fainting, sorrow, fear, sickness, broken heart, touching of cold objects, rains and being ashamed of some act.

4. Nirbhugna (unbent)—(the breast) stiff, back depressed, shoulders not bent and raised.

5. (Uses); in paralysis, having resentment, look of surprise, assertion of truth, mentioning oneself haughtily, and excess of pride.

6. Prakampita (shaken)—the breast incessantly heaved up [and down].

7. (Uses) in laughter, weeping, weariness, panic, [fit of] asthma, hiccup, and misery.

8. Udvāhita (raised)—the breast raised up.

(Uses); in (representing) deep breathing, viewing some lofty [object], and yawning.

9. Sama (natural)—All the limbs being in the Caturasta and with Sausthuva the breast will be called Sama (natural).

#### *Sides*

10. I have properly described the variety of the breast movements. And I shall now define here the two sides.

11. Sides are of five kinds, viz., Nata (raised), Prasārita (extended), Vivartita (turned) and Apasrita (drawn away).

12-15. Nata (bent)—the waist slightly bent one side slightly bent, one shoulder drawn away slightly.

Unnata (raised)—the other side [on the assumption of the Nata position] will be Unnata (raised), [because in relation of it] the waist, the side, the arm and the shoulder will be raised.

Prasārita (stretched)—the stretching of the sides in their (respective) directions.

Vivartita (turned round)—the Trika (sacrum) is to be turned round.

Prasrita (drawn away)—the side restored to its original position from the Vivartita movement [described above].

These are the definitions of the various kinds of side.

### *Uses of Sides*

16-17. Nata (bent)—in approaching any body.

Unnata (raised)—in going backwards.

Prasārita (stretched)—in joy and the like.

Vivartita (turned round)—in turning about.

Apasrita (drawn away)—in returning.

These are the uses of sides. Now listen about those of the belly.

### *Belly*

18. The belly is of three kinds, Ksāma (thin), Khalva (depressed), and Pūrṇa (full). Of these, the thin (belly) is Ksāma, the bent is Khalva and the full belly is Pūrṇa.

### *Uses of the belly*

19-20. Ksāma, (thin): in laughter, weeping, inhalation and yawning.



Khalva (depressed): in sickness, penance (*tapas*), weariness and hunger.

Pūṭṇa (full): in emitting breath, corpulence, disease, too much eating and the like.

These are the uses of the belly. Now listen about that of the waist.

### Waist

21-24. The waist in dance and drama is of five kinds, viz. Chinnā (turned aside), Nivṛttā, (turned round), Recitā (moved about), Prakampitā = Kampitā (shaken) and Udvāhitā (raised).

Chinnā (turned aside)—in turning the middle of the waist.

Nivṛttā (turned round)—in turning to the front from the reverse position

Recitā (moved about)—in moving in all directions

Prakampitā (shaken)—in obliquely moving up and down.

Udvāhitā (raised)—in raising the two sides of the waist slowly.

These are the movements of the waist. Now listen about their uses.

### Uses of the waist

25 26. Chinnā (turned aside): in exercising [the limbs], hurry and looking round.

Nivṛttā (turned round): in turning round.

Recitā (moved about): in movements [of the general type]

Prakampitā (shaken): in the walking of hunch-backs, dwarfs and persons of the inferior type.

Udvāhitā (raised): in the [movement of] corpulent [persons] and the amorous movements of women

### *Thigh*

27-30. The thighs have five conditions—*Kampana* (shaking), *Valana* (turning), *Stambhana* (motionlessness), *Udvartana* (springing up) and *Vivartana* (turning round)

30-32. *Kampana* (shaking)—raising and lowering of heels repeatedly.

*Valana* (turning)—drawing the knees inwards [while going].

*Stambhana* (motionlessness)—suspension of movement.

*Udvartana* (turning very quickly)—observing *Valana* (*Valana*) with force.

*Vivartana* (turning round)—drawing the knee inwards and moving it.

### *Uses of the thigh*

32. *Kampana* (shaking); in the frightened movement of persons of the inferior type.

*Valana*; in the movement of women at ease.

*Stambhana*; in perturbation and despair.

*Udvartana*; in exercising [limbs] and the Class Dance.

*Vivartana*: in going round due to causes like hurry.

33. Similar other [conditions of the thigh] as they are found in popular practice, may be assumed. So much about the description of the thigh. Now listen about the shank.

### *Shank*

34-37. The shank is of five kinds, viz. *Āvartita* (turned), *Nata* (bent), *Kṣipta* (thrown out), *Udvāhita* (raised) and *Parivṛta* (turned back).

*Āvartita* (turned)—the left foot turning to the right and the right [one] to the left.

*Nata* (bent)—the knee bent.

*Kṣipta* (thrown out)—shank thrown out

Udvāhita (raised)—raising (a shank) up.

Parivṛtta (turned back)—the turning back [of a shank].

### *Uses of the shank*

38-40. Āvartita (turned): in the Jester's walking.

Nata (bent): in assuming Sthāna (standing) and Āsana (sitting) postures.

Kṣipta (thrown out): in the exercise [of limbs] and the Class Dance.

Udvāhita (raised) in movements like quick (*āviddha*) walking

Parivṛtta (turned back): in Class Dance and the like.

These are the movements of the shank Now listen about the movement of feet.

### *Feet and their uses*

41-50. The feet are of five kinds, viz, Udghattita, Sama, Agratalasañcara, Añcita and Kuñcita.

Udghattita—standing on the fore part of the feet and then touching the ground with the heels.

(Use): In practice this is to follow the Udghattita Kāraṇa and this should be applied once or more in the high or medium speed.

Sama (natural)—[feet] naturally placed on an even ground. It relates to representing a natural posture.

(Use): It should be kept still in representing the natural position of the body in connexion with the various Kāraṇas, but in the Recaka movement of the feet it should be moved.

Agratalasañcara—the heels thrown up, the big toe put forward and the other toes bent.

(Uses): This [is to be used] in urging, breaking, standing posture (*sthānaka*), kicking, striking the ground, walking,

throwing away [something], various Recaka movements and walking forward when there is a wound at the heel.

Añcita—the heels on the ground, the forepart of the feet raised and all the toes spread.

(Uses): It is to be applied in representing a movement with wound at the forepart of the foot, turning round in every way, foot being struck [by something] and in various Bhtamari movements.

Kuñcita—the heels thrown up, toes all bent down and the middle of the feet too bent.

51. (Uses): It is to be used in aristocratic (*udātta*) gait, turning round to the right and *vice versa* and in the Atikrāntā Cārī.<sup>1</sup>

### Cārīs

52. Persons practising [the Cārīs] should take up simultaneously the movements of the feet, the shanks and the thighs. [For] in the movement of feet are included all the movements of shanks and thighs.

53. The thighs follow the way in which feet are moved, and these two [limbs] constitute together the Cārī of the feet.

54. These are the descriptions and uses of [various] limbs. I shall now describe the system of [different] Cārīs.

Here ends Chapter X of Bharata's Nāṭyaśāstra,  
which treats of Gestures of other Limbs

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51. <sup>1</sup> B. reads after this three additional hemistichs which define the Sūci foot as follows: The [right foot with its] heel raised resting on the big toe and the left foot in the natural position constitute the Sūci feet. It is used in dance and playing the Nūpura

## CHAPTER ELEVEN

### CĀRĪ MOVEMENTS

#### *Definitions*

1. Moving thus simultaneously feet, shanks and the hip is Cārī.

2. As the Cārīs prescribed by rules and connected with [different] limbs relate to (*vyāyacchante* from *vyā-yam* = stretch out to) one another, they constitute (lit. are called) a *vyayāma* (system).

3. Cārī. The movement [mainly] with a single foot, is called the Cārī.

Karana<sup>1</sup>: The two feet moving [together] is called the Karana.

4. Khandas. A combination of the [three] Karanas is called the Khandas.

Mandala. Three or four Khandas combine to make up the Mandala.

#### *Uses of the Cārī*

5. From the Cārīs proceed dance as well as movements [in general] and release of missiles, and [the stage] fighting [in general] should be made with the Cārīs.

6. Whatever has been described as Histrionic Representation is included in the Cārīs, and no part of it can take place without the same.

7. Hence I shall describe the rules of the Cārīs which are to be used in dance, ordinary movements and fights [on the stage].

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3 <sup>1</sup> This *karana* should be distinguished from that mentioned in IV. 30. 34-75. 63ff.

### Thirtytwo Cāris

8-10 The following sixteen are the ear (*śṛṅgam*) Cāris: Samapadā, Sthitāvartā, Śakatāśya Adhyardhikā, Cāsagatī, Vicayavā, Edakākrīḍitā, Baddhā, Ūrudvṛtta, Additā, Utsyanditā,<sup>1</sup> Janitā, Syanditā<sup>2</sup>, Apasyanditā,<sup>3</sup> Samotsaritamatalī and Matallī.

11-13. The aerial (*ākāśiki*) Cāris are sixteen in number. They are as follows: Atikrāntā, Apakrāntā, Pāśvakraṅta, Ūrdhvajānu, Sūci, Nūpurapādika, Dolapādā, Ākṣiptā, Āviddhā, Udvṛttā, Vidyudbhṛāntā, Alātā, Bhujangatrasitā, Harinaplūtā, Dandā and Bhramarī.

### Earthly Cāris

14. Samapadā—the two feet close together, the nails [of the toes] meeting, and standing on the spot.<sup>1</sup>

15. Sthitāvartā—one Agratalasañcara foot drawn up to cross the remaining foot and this movement repeated with another foot after separating the two

16. Śakatāśyā—the body held upright, one Agratalasañcara foot put forward and the breast being Udvāhita.

17. Adhyardhikā—the left foot on the back (i.e. heel) of the right one, the latter to be drawn away [a Tāla and half a part].<sup>1</sup>

18. Cāsagatī—the right foot put forward and then drawn back and at the same time left foot drawn back and put forward afterwards

<sup>1</sup> G reads these names as *Utsyanditā*, *Apasyanditā* and *Spanditā* and B as *Utsyanditā*, *Syanditā*, and *Apasyanditā*. I have taken the root *syand* as the basis of all these names. Miss erratically gave *-syand-* and *-spand-*.

<sup>2</sup> See note 1 above.

<sup>3</sup> *ibid*

13 <sup>1</sup> On the appropriateness of this name see Ag

16. <sup>2</sup> The exact measure ( $1\frac{1}{2}$  *śīla*) is given by Ag

19. *Vicyavā*—separating the feet from the *Samapādā* position and striking the ground with their fore part.

20. *Ēḍakākṛīḍitā*—jumping up and down with the *Talasañcara* feet.

21. *Baddhā*—The sideways movement of the thighs when the two shanks are crossed.

22. *Ūrūdvṛttā*—the heel of a *Talasañcara* foot placed outwards, one of the shanks to be slightly bent and the thigh turned up.

23. *Additā*—one *Agratalasañcara* foot rubbing against the fore part or the back of another foot.

24. *Utsyanditā*—the two feet to move gradually sideways (lit. in and out) in the manner of the *Recaka*.

25. *Janitā*—a *Musti* hand held on the breast and another hand moved round, and the feet to be *Talasañcara*.

26. *Syanditā*—one foot put forward five *Tālas* away from the other.

*Apasyanditā*—the reverse of the *Syanditā Cārī* (*i.e.* another foot being put forward five *Tālas* away from the other).

27. *Sainotsarita-matalli*—going back with a circular movement and the feet being of the *Talasañcara* kind.

28. *Mattalli*—going back with a circular movement and hands being *Udveṣṭita* and motionless.

29. These are the *Cārīs* used in personal combat as well as in the *Karaṇas*. I shall now describe the aerial *Cārīs*.

### *'Aerial Cārīs*

30. *Atikrāntā*—a *Kuñcita* foot thrown up, put forward and caused to fall on the ground.

31. *Apakrāntā*—the *Valana* posture of the two thighs, a *Kuñcita* foot raised and thrown down sideways.

32. Pārśvavrāntā—one foot Kuñcita and brought up and brought near the side.

33. Ūrdhvajānu—throwing up a Kuñcita foot and its knee brought up to the level of the breast and the remaining knee without movement, and then this second foot thrown up in the manner of the first, and the first foot kept motionless.

34. Sūci—a Kuñcita foot thrown up and brought above the knee of the remaining foot and then to let it fall on its fore part.

35. Nūpurapādikā—one Āñcita foot raised up and taken behind another foot and then quickly caused to fall on the ground.

36. Dolapādā—one Kuñcita foot thrown up and moved from side to side and then caused to fall on the ground as an Āñcita foot.

37. Āksiptā—one Kuñcita foot thrown off and then placing it quickly on an Āñcita foot by crossing the shank of the remaining leg.

38. Āviddhā—one Kuñcita foot from the Svastika position stretching and falling on the ground quickly as an Āñcita foot.

39. Udvṛtā—the (Kuñcita) foot of the Āviddha Cārī taken round [the thigh of the remaining leg] and thrown up and then caused to fall [on the ground].

40. Vidyudbhṛāntā—one foot turned to the back and after touching its top part to be stretched, and the head moved in a circle.

41. Alātā—one foot stretched backwards and then put in and afterwards caused to fall on its heel.

42. Bhujaṅgatrasiṭā—one Kuñcita foot thrown up and the waist and the knee being turned round and the thigh [of the remaining foot] to be turned round too



43. *Harinaplutā*—the foot in the *Atikrāntā Cārī* to be caused to fall on the ground after a jump, and the shank of an *Añcita* foot to be put in the *Kṣiptā* posture.

44. *Daṇḍapādā*; the foot in the *Nūpura-[pādikā] Cārī* to be stretched and quickly to turn.

45. *Bhramarī*: the foot in the *Atikrāntā Cārī* to be thrown up and the entire body turned round (lit. the *Trika* turned round) and then the second foot to be moved on its sole

46. These are the aerial *Cārīs*, consisting of graceful movements of limbs. These are to be applied in the release of weapons like an arrow and the thunderbolt (*vajra*).

47. O Brahmins, in all these cases the two hands should according to the circumstances, either precede, go simultaneously with or follow the feet.

48. Where the foot [moves], there the hand [should follow] and where the hand [moves], there the entire body. [Hence] after taking a step, all the minor limbs should be made use of.

49. When in course of a *Cārī* a foot comes to rest on the ground the [corresponding] hand should be moved round and brought on the waist.

50 I have finished describing *Cārīs* consisting of graceful movements of limbs. I shall now speak of *Sthānas* (standing posture) to be used in the release of missiles of all kinds

### *Sthānas*

51. Six *Sthānas* (standing posture) for men are *Vaiṣṇava*, *Sampāda*, *Vaiśākha*, *Mandala*, *Ālīdha*, and *Pratyālīdha*

52-53. *Vaiṣṇava*—the feet two *Tālas* and a half apart, one foot in the natural posture and another obliquely placed

with toes pointing sideways and the shank ... and limbs with Sauṣṭhava. Viṣṇu is the pr ... of this Sthāna.

54. (Uses) From this Sthāna persons of the superior and the middling types should carry on their ordinary (lit. natural) conversation in connexion with various duties.

55. It should also be assumed in throwing a disc, holding a bow, in patient and stately movement of the limbs, and in anger.

56-58. On being reversed it is to be used in anger of love. And similarly in the administration of rebuke, and in love, distress, apprehension, envy, cruelty, assurance, and recollection, it is to be assumed when the Erotic, the Marvellous, the Odious and the Heroic Sentiments are prominently introduced.

59-60. Samapāda—the feet in the natural posture and kept one Tāla apart, and the body with the natural Sauṣṭhava Brahmā is its presiding deity.

61-63. (Uses) It should be assumed in accepting blessings from the Brahmins<sup>1</sup>, and in mimicking birds. The bridegroom at the marriage ceremony, persons in the sky, chariot and aerial car (*vimāna*), person<sup>2</sup> of marked sects (*lingasthā*) and persons practising vows are also to assume this.

63-65. Vaiśākha—the two feet three Tālas and a half apart and the thighs without motion; [besides this] the two feet to be obliquely placed pointing sideways. Skanda (Kārtikeya) is its presiding deity.

65-66. (Uses) This Sthāna should be assumed in riding horses, and in exercise, exit [from any place], mimicking large

58-60 <sup>1</sup> *viśramaṅgala*—*viśraṁb yaṁ mangalāśrīścaṇādi* etc. (Ag.).

<sup>2</sup> *lingasthāna*—*śar. ādyāb vṛtasthā ārdhasthāyādi prajñāṅgāb* (?) (Ag.).

birds, practice of shooting arrows and in the Recakas [of the feet].

65-66. Maṇḍala: It relates to Indra (*i.e.* its presiding deity is Indra). In it the feet are four Tālas apart and they are obliquely placed and turned sideways, the waist and the knee are in the natural position.

66-67. (Uses): The Maṇḍala Sthāna should be assumed in the use of weapons like the bow and the thunderbolt, driving of elephants, and mimicking large birds.

67-68. Ālīdha. The right foot in the Maṇḍala Sthāna drawn five Tālas apart [from the other foot] will make the Ālīdha Sthāna, Rudra (Śiva) is its presiding deity.

68-70. (Uses): This Sthāna should be assumed in all acts relating to the Heroic and the Furious Sentiments, duel of wrestlers and in the representation of enemies, an attack [on them], and release of missiles

70-71. Pratyālīdha: When the right foot is bent and the left foot is put forward in the Ālīdha Sthāna the Pratyālīdha will be produced.

71-72. (Uses). After taking an aim from the Ālīdha Sthāna the missile to be [actually] released from the Pratyālīdha Sthāna. The actor should release various weapons from this Sthāna.

#### *Four Nyāyas in using weapons*

72-73. There are four Nyāyas (ways) of using weapons (lit. releasing missiles), viz. Bhārata, Sāttvata, Vārṣaganya, and Kaiśika.

73-74. In the Bhārata [Nyāya the weapon] should strike (lit. cut) at the waist, in the Sāttvata at the foot, in the Vārṣaganya at the breast and in the Kaiśika at the head.

74-75. In these Nyāyas arising out actors should walk about [on the stage] using weapons. ot]

75-76. The Nyāyas (way) are so called because fights [on the stage] are *niyante* (carried on) with the Angahāras relating to the Nyāyas and arising out of them.

76-80. Bhārata: Putting forward the shield with the left hand and taking the weapon the actor should walk about on the stage. Stretching the hand forward fully and then drawing it back he should move the shield at his back from side to side and flourish the weapon around his head, and it should also be turned round [about the wrist] near the cheek. And again the hands holding the weapon and the shield should be flourished gracefully around the head.

81-82. Sāttvata: I shall now speak of walking about in the Sāttvata Nyāya. In it the same flourishing (i.e. as in Bhārata) of the weapon and the shield holds good, but this (the flourishing of the weapon) should take place at one's back.

82-83. Vārṣaganya. The walking about in the Vārṣaganya Nyāya will be similar to that in the Sāttvata, and the weapon and the shield also should be flourished similarly but these should go round the head.

84-85. Kaiśika: The flourishing of the weapon near the breast or the shoulder which is to take place in the Bhārata [Nyāya] will hold good in case of the Kaiśika. But [in the latter] the weapon should be made to strike only after being flourished over the head.

85-86. With these graceful movements of the limbs, weapons like the bow, the thunderbolt and the sword are to be flourished at the time of their use.

86-88. In the stage-fight there should be no [actual] piercing, cutting or flow of blood and the actual striking. The use of weapons (lit. release of missiles) should be done with its mimicry, or the cutting off [of any one's limb] should be represented, according rules, by the use of gestures and postures only.

87. The exercise should be performed in the *Āṅgahāras* embellished with the *Sausthava* and accompanied by music with [proper] tempo and *Tāla*

### *Sausthava*

89-92. Those performing exercises [in *Āṅgahāras*] should take care of the *Sausthava*, for the limbs without it (*Sausthava*) create no beauty (lit. do not shine) in drama or dance. The *Sausthava* of limbs is to be presented by being still, unbent at ease, not very upright and not much bent. When the waist and the ears as well as the elbow, the shoulder and the head are in their natural position (*sama*) and the breast is raised it will be the *Sausthava* [of the body]

### *Caturasra*

92-93. *Caturasra*, The *Vaiṣṇava* *Sthāna* with the two hands moving about at the waist, and the navel together with the breast raised, is called the *Caturasra* of the limbs.

### *Four acts relating to the bow*

93-94. There are four acts relating to the bow, viz. preparing (*parimārjana*), taking an arrow (*ādāna*), taking an aim (*sandbhāna*) and shooting (*mokṣaṇa*).

94 95 The preparing (*parimārjana*) is the bending [of the bow], taking (*grāhāna*) is the pulling out of [the arrow], taking an aim (*sandbhāna*) is to put the arrow to the bow and shooting (*mokṣaṇa*) is the release [of the arrow].

*Method of exercise*

95-96. One should perform exercise [on the floor and Cāris] on the floor as well as [high up in the air, and should have beforehand one's body massaged with the [sesamum] oil or with barley gruel.

96-97. The floor is the proper place (lit. mother) for exercise. Hence one should resort to the floor, and stretching oneself over it one should take exercise.

*Health and nourishment of persons taking exercise*

97-99. For the strength of body one should take [proper] nasal medicine and get oneself purged [lit. resort to the rule regarding the abdomen], take oily food, juice of sugarcane and sherbet. For, vitality is dependent on one's nourishment, and the exercise is dependent on vitality. Hence one should be careful about one's nourishment. When bowels are not cleansed and one is very tired, hungry, thirsty, has drunk too much [water], eaten too much, one should not take exercise. The wise [teacher] should give training in exercise to his pupil who has a graceful body and square breast and is not covered with garment.

100. These are the rules regarding Cāris in connexion with the exercise of [limbs]. I shall hereafter speak of different Maṇḍalas.

Here ends Chapter XI of Bharata's Nāṭyaśāstra,  
which treats of the Rule of Cāris.

## CHAPTER TWELVE

### MAṆḌALA MOVEMENTS

#### *Maṇḍalas*

1. I have now properly described Cāris in connexion with the use of weapons (lit. release of missiles). [Now] learn about Maṇḍalas arising out of a combination of Cāris.

2-3. The aerial Maṇḍalas are:] Atikrānta, Vicitra, Lalitasañcara, Sūciuddha, Daṇḍapāda, Vihṛta, Alāta(-ka), Vāmaviddha, Lalita and Krānta.

3-5. The earthly Maṇḍalas are Bhramara, Āskandita,<sup>1</sup> Āvarta, Samotsarita, Edakākrīḍita, Addita, Śakaṭāśya, Adhyardha(-ka), Piṣṭakuṭṭa and Cāsagata. Listen about their description.

#### *Aerial Maṇḍalas*

6-9. Atikrānta—the right foot [to be moved successively] in the Janitā Cāri and [the Śakaṭāśyā Cāri in which the breast is] Udvāhita, the left foot in the Alātā Cāri and the right foot in the Pārśvakrāntā Cāri, (next) the left foot in the Sūci Cāri and the right foot in the Apakrāntā Cāri, [again] the left foot [successively] in the Sūci Cāri and [the Bhramarī Cāri by] turning the Trika, (then) the right foot in the Udvṛtta Cāri and the left foot in the Alātā Cāri which should be changed (lit. divided) to the Bhramarī Cāri, again this left foot in the Alātā Cāri and the right foot in the Daṇḍapādā Cāri.

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3-5. <sup>1</sup> Mss. sometimes give this name as *āspandita* which seems to be a corruption for *āskandita*. Cf. The note 1 on XI. 7-9

10-13. Vicitra—the right foot [successively] in the Janitā Cārī and in the Talasañcara' (11-13), in the same manner, (then) the left foot in the Syanditā Cārī, the right foot in the Pārśvagrāntā Cārī, (again) the left foot in the Bhujāṅgatrastā Cārī and the right foot [successively] in the Atigrāntā and Udvṛttā Cārīs, (next) the left foot in the Sūci Cārī, the right foot in the Vikṣipā (Ākṣiptā) Cārī and the left foot in the Apagrāntā Cārī.

14-17. Lalitasañcara—the right foot with the knee raised [to move] in the Sūci Cārī, (next) the left foot in the Apagrāntā Cārī and the right one in the Pārśvagrāntā Cārī (again) the left foot [successively] in the Sūci and the Bhramarī Cārīs [this latter by turning round the Trika] and the right foot in the Pārśvagrāntā Cārī and the left foot in the Atigrāntā Cārī which is to be changed (lit. divided) into the Bhramarī Cārī.

18-19. Sūcividdha—the left foot [to be moved] in the Sūci and the Bhramarī Cārīs [the latter by turning the Trika round], the right foot in the Pārśvagrāntā Cārī, the left foot in the Atigrāntā Cārī, next the right foot in the Sūci, the left foot in the Apagrāntā Cārī and the right foot again in the Pārśvagrāntā Cārī.

20-22. Daṇḍapāda—the right foot to be moved in the Janitā and the Daṇḍapāda Cārīs, the left foot in the Sūci and the Bhramarī Cārīs [the latter by turning the Trika], (next) the right foot in the Ūrūdvṛttā Cārī and the left foot in the Alātā Cārī, (again) the right foot in the Pārśvagrāntā Cārī and the left foot [successively] in the Bhujāṅgatrastā and the Atigrāntā Cārīs to meet the right foot in the Daṇḍapādā Cārī and the left foot [successively] in the Sūci and the Bhramarī Cārīs [the latter by turning the Trika].



23-26. *Vihṛta*—the right foot [to be moved] in the *Janitā Cārī* (then) its *Nikuṭṭana*, (next) the left foot in the *Syanditā Cārī* and the right foot in the *Ūrūdvṛtā Cārī*, (then) the left foot in the *Alātā Cārī* and the right foot in the *Sūcī Cārī*, again the left foot in the *Pārśvagrāntā Cārī* and the right foot in the *Ākṣiptā* and the *Bhramarī* [this by turning the *Trika*] and the *Daṇḍapādā Cārīs*, (then) the left foot in the *Sūcī* and the *Bhramarī Cārīs* [the latter by turning the *Trika*] again the right foot in the *Bhujangatrasitā Cārī* and the left foot in the *Atigrāntā Cārī*.

27-29. *Alāta*—the right foot [to be moved] in the *Sūcī Cārī* and the left foot in the *Apagrāntā Cārī*, then the right foot in the *Pārśvagrāntā Cārī* and the left foot in the *Alātā Cārī*, after moving by turn in these [two] *Cārīs* six or seven times with graceful steps, again the right foot in the *Āpgrāntā Cārī* and the left foot [successively] in the *Atigrāntā* and the *Bhramarī Cārīs*.

30-33. *Vāmaviddha*—the right foot [to be moved] in the *Sūcī Cārī*, the left foot in the *Āpagrāntā Cārī*, (then) the right foot in the *Daṇḍapādā Cārī* and the left foot in the *Sūcī Cārī* and right foot in the *Bhramarī* [this by turning the *Trika*] and the *Pārśvagrāntā Cārīs*, (next) the left foot in the *Ākṣiptā Cārī* and the right foot in the *Daṇḍapādā* and the *Ūrūdvṛtta Cārīs*, (then) the left foot [successively] in the *Sūcī* the *Bhramarī* [this by turning the *Trika*] and the *Alātā Cārīs*, (next) the right foot in the *Pārśvagrāntā Cārī* and the left foot in the *Atigrāntā Cārī*.

34-37. *Lalita*—the right foot [to be moved] in the *Sūcī Cārī* and the left foot in the *Apagrāntā Cārī*, (then) the right foot in the *Pārśvagrāntā* and the *Bhujangatrasitā Cārīs*, (then) the left foot in the *Atigrāntā Cārī* and the *Ūrūdvṛtā Cārīs* the left foot and the *Alātā Cārī*, and the right foot in

the Pārśvakrāntā Cārī, next the left foot in the Cārī with graceful steps.

38-40. Krānta—the right foot [to be moved] in the Sūcī Cārī and the left foot in the Apakrāntā Cārī then the right foot in the Pārśvakrāntā Cārī and the left foot too in the same Cārī (Pārśvakrama), moving round alternately in these Cārīs in all directions, again the left foot in the Sūcī Cārī and the right foot in the Apakrāntā Cārī. This Maṇḍala is prescribed for a natural gait. Hence it is called Krānta *i.e.* going.

41. These are the aerial Maṇḍalas. Now I shall describe those on the earth.

### *Earthly Maṇḍalas*

42-44. Bhramara—the right foot [to be moved] in the Janitā Cārī and the left foot in the Syanditā Cārī, then the right foot in the Śakatāsyā Cārī and the left foot to be stretched, (next) the right foot in the Bhramarī Cārī [by turning the Trika], again the left foot in Syanditā Cārī and the right foot in the Śakatāsyā Cārī, then the left foot in the Apakrāntā (Apasarpī) Cārī and the Bhramarī Cārī by turning about the back.

45-47. Āsyanditā—the right foot [to be moved] in the Bhramarī Cārīs and the left foot in the Additā and the Bhramarī Cārīs [the latter by turning the Trika], then the right foot in the Ūrūdvṛttā Cārī and the left foot in the Apakrāntā (Apasarpitā) and the Bhramarī Cārīs [the latter by turning the Trika then] the right foot in the Syanditā Cārī, (next) the left foot in the Śakatāsyā and the same foot to violently strike the ground.

48-50. Āvarta—the right foot [to be moved] in the Janitā Cārī and the left foot in the Talasañcara (Nikūṭṭāṇa)

Cārī, then the right foot in the Śakatāsyā and the Ūrūdvṛttā Cārī, (next) the right foot the Atikrāntā (Apasarpī) Cārī turning backwards and the Cāsagatī Cārī, then the right foot in the Syanditā Cārī and the left foot in the Śakatāsyā Cārī, again the right foot in [the Bhramarī Cārī with the Trika turned round], and the left foot in the Apakrāntā (Apasarpī) Cārī.

51-53. Samotsarita—assuming first of all the Samapāda Sthāna, then stretching the two hands with their palms turned upwards, (next) their intermittent Āvestana and Udveṣṭana movements, [then putting the left hand] on the waist, the right hand moved in the Āvartita manner [next the right hand to be put on the waist] and the left hand moved in the Āvartita manner, moving round alternately with this Cārī, will give rise to the Samotsarita Maṇḍala.

54-55. Edakākṛdita—the two feet on the ground (to be moved successively) in the Sūci and the Edakākṛdita Cārīs, (next) the swift moving Bhramarī Cārī by turning the Trika, (then) moving (the feet) round alternately in the Sūci and the Āviddha Cārīs. This will give rise to the Khandamaṇḍala named Edakākṛdita.

56-58. Addita—the right foot [to be moved] in the Udghatta manner and then (simply) moved round, next [to be moved] in the Syanditā Cārī and the left foot in the Śakatāsyā Cārī, next the right foot to be moved backwards in the Apakrāntā (Apasarpī) and the Cāsagatī Cārīs, (then) the left foot in the Additā Cārī and the right foot in the Apakrāntā (Apasarpitā) Cārī (next) the left foot in the Bhramarī Cārī and the right foot in the Syanditā (Āsyanditā) Cārīs and to violently strike the ground.<sup>2</sup>

54-55 <sup>1</sup> This *kbandamaṇḍala* seems to be another name for *edakākṛdita*.

56-58 <sup>2</sup> *āspṛṣṭana—padatālena bhūmitadanam* (Ag.).

59-60. Śakatāśya—The right foot (to be moved) in the Janitā Cārī, and next to move in the Tañcārā (Nikuttāna) manner, the same foot in the Śakatāśya Cārī and the left foot in the Syanditā Cārī, moving round in this manner alternately with the Śakatāśyā Cārī. This Cārī Maṇḍala named the Śakatāśya is to be used in fight.

61-62. Adhyardha—the right foot (to be moved successively) in the Janitā and Syanditā Cārīs, then the left foot in the Apakrāntā (Apasarpitā) Cārī and the right foot in the Śakatāśyā Cārī. Moving around alternately in these Cārīs, will be the Cārī Maṇḍala named Adhyardha to be used in personal combat.

63-64. Piṣṭakuṭṭa—The right foot (to be moved) in the Sūcī Cārī and the left foot in the Apakrāntā (then) the right foot in the Bhujangatrasitā Cārī and the left foot too in the same Cārī. Thus going round in the Bhujangatrasitā Cārī is known as the Cārī Maṇḍala named the Piṣṭakuṭṭa to be used in personal combat.

65. Cāśagata—Going round with feet in the Cāśagatā Cārī is called the Cārī Maṇḍala named Cāśagata. It is to be used in personal combat.

66. Here I have described in brief the Maṇḍalas arising out of the various Cārīs. Now I shall describe Samā Cārīs.

67. The use of the Samā Cārīs are known as Samā Maṇḍalas. [An actor] using them is to follow the instruction of the master-actor.

68. These Maṇḍalas to be used in fight and personal combat, are to be performed with sportiveness and graceful movements of limbs, and should be accompanied by [suitable] instrumental music.

Here ends Chapter XII of Bharata's Nāṭyaśāstra, which treats of the Rules about Maṇḍalas.

## CHAPTER THIRTEEN

### DIFFERENT GAITS

1. So much about the formation of Maṇḍalas by a combination of the System of Cārīs (*cārī-vyāyāma*). I shall hereafter describe the Gaits suitable for (lit. existing in) different characters [in a play].

#### *Entrance of dramatis personae*

2-3. After the Overture (Upavahana<sup>1</sup>) with drums and other musical instruments has been performed by observing Kalās suitable to the Mārga [adopted in it], and the Dhruvās [to be sung] at the entrance of *dramatis personae*, have commenced, and the curtain has been drawn away, the actors who are to develop Sentiments in the various items [of a play] should enter (lit. be made to enter) the stage.

#### *Posture for superior and middling characters on entrance*

4-7. In case of characters of the superior and the middling types [the actor] should assume the Vaiṣṇava Sthāna, his breast being raised, Sama and Caturasra, shoulders at rest and not raised very much, the neck as graceful as that of a peacock, the shoulders eight Aṅgulas apart from the ears, the chin four Aṅgulas apart from the breast, and the two hands (the right and the left) respectively at the navel and at the left waist.

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1 <sup>1</sup> On the Gait Ag says: "The Gait is to be prescribed with a view to the person, Sentiment, situation, place and occasion."

2-3 <sup>1</sup> It seems that *upavahana* gave rise to *upohana* (Pkt.) which afterwards was adopted in its place; for *upohana* see 138ff. It is defined by Ag as

*Interval of their feet*

8-9. [In the posture described above] the interval between the two feet [of the actor] should be two Tālas and a half. Raising of his feet will take should be according to his own measure [of the hand] four or two Tālas or one Tāla high.

9-10. In case of [characters such as] gods and kings these should be four Tālas high, of the middling [type of characters] two Tālas, and of women, inferior persons and those in disguise only one Tāla high.

*Time for their steps*

10-11. [And the time required for the steps should be] four or two Kalās or one Kalā only. [Steps] of the superior [characters] should take four Kalās, those of the middling type two Kalās, and those of the inferior type one Kalā only.

*Tempo of their Gait*

12. An expert in the theatrical art should apply three kinds of tempo (slow, medium and quick) to the Gait [of different characters] according to their nature.

13. The Gait of superior [characters should be] slow, that of middling [characters should have] the medium [tempo, while the steps of] inferior [characters should be] quick and copious. [Thus] should be applied the three tempos according to the spirit [of different characters].

14. So much about the rule regarding the timing and tempo [of steps]. O the sinless ones, listen now about the manner of taking steps [suitable to different characters].

*Natural Gait*

15. In his natural [Gait] a superior [character] is to raise his knee up to the height of the waist and, in case of

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follows. *upohyante samāsa-vyāsatāḥ padakālātālasamābhīṣitāḥ svarā yasminn  
ange tat tatbhoṣam* (vol. I p 186)

Cārīs to be used in fighting the same (*i.e.* the knee) is to be raised up to the height of the breast.

16-19. With graceful steps of the Pārśvakrāntā Cārī and in accompaniment of the instrumental music he should go five uniform steps, towards the corner of the stage, and then he should move in the Sūci Cārī by putting forward his left foot first and the right foot afterwards. Then turning round he should go [five similar steps] towards the second corner of [of stage] and then move in the Sūci Cārī by putting forward his left foot first and the right foot afterwards. Next time he should [again turn round and] go towards the musical instruments. Thus completing twentyone steps by going and turning back he should again move in the Sūci Cārī by putting forward his left foot first and the right foot afterwards.

20. In an oblong stage the actor (*bharata*) should make elaborate foot movements (lit going and turning back by foot-steps), but in square and triangular stages such movements should respectively be of the Caturasra and the Tryasra types.

21. When [a character] is walking along with his equals, the basis of the tempo [of his Gait] will be [according to his own rank] of four or two Kalās or one Kalā.

22. But when any one is walking accompanied by persons of the middling and the inferior types [the basis of the tempo of the Gait of the group] will be four and two Kalās or one Kalā<sup>1</sup>.

23. The wise actors should make the steps four Tālas wide in case of gods, Dānavas Pannagas (Nāga), Yaksas, kings, and Rākṣasas.

24. All other dwellers of the heaven<sup>1</sup> will have steps

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22 <sup>1</sup> Significance of this rule is not clear.

24 <sup>1</sup> By such dwellers *devadūtas* are meant (Ag).

of medium [width]. But those among them which<sup>2</sup> should have Gait similar to that of gods.

### *Gait of kings*

The sages question:

25-28. "If the kings are human beings why should they have a Gait similar to that of gods?" It is said [in reply], "Why should not the kings have Gait suitable for these (*i.e.* gods)? In drama and dance the characters [are of three kinds, viz.] divine, semi-divine (*lit.* divine-human) and human. Of these, the nature of gods is divine, that of the kings is semi-divine and that of the others known to people are called human. For kings have been described in the Vedas and the *adhyātma* (Upanisad)<sup>1</sup> as being made up (*lit.* born) of parts of [different] gods. Hence there cannot be any fault in kings imitating gods."

29. This is the rule of Gait in ordinary walking; but, for Gait in cases of hurry, insanity and anger the rule about its measure will not apply.

### *Gait under special conditions*

30. [In those cases] producers of plays are to apply to all different characters, superior, middling and inferior, Gaits as modified by their peculiar condition.

31. Their Gaits should be of the duration of four or two Kalās, one Kalā or half of a Kalā, and these should be so on attaining conditions other than normal ones.

32. [Relative position of different characters as regards the timing of their Gaits is as follows.] While a superior [character] will have a Gait of four Kalās, a middling

<sup>2</sup> *māṇasa-prabhrtiḥ* (Ag)

25-28 <sup>1</sup> *vedāḥbyātman=vedesu tatbā adhyātmaśāstreṣu vedāntesu* (Ag)



[character] is to have that of two Kalās and an inferior [character] that of one Kalā.

33. When a middling character will have a Gait of a Kalā, an inferior character is to have that of half a Kalā. Thus one should reduce [in different Gaits under special conditions] Kalās by half.

34. Gait of superior persons is not to be applied to that of the middling type, and Gait of the middling characters is not to be applied to that of the inferior type.

*Tempo of Gaits under special conditions*

35-37. In case of an attack of fever, hunger, fatigue due to austerities, [excessive] panic, surprise, dissimulation, uneasiness, love [in separation], sorrow, and in walking at ease, steps should be of slow tempo falling at the interval of more than four Kalās<sup>1</sup>. But in case of anxiety the Gait should be of four Kalās' [duration]

37-40 In case of concealed (lit uneasy) love, panic, fear, agitation joy, hurried action hearing of unwelcome news, insult, sight of portentous objects, of urgent work, search for enemies, pursuit of an offender and pursuit a ferocious animal, the wise [actor] should have Gait with steps of two Kalās' [duration]

*Gait in the Erotic Sentiment*

40-44. Gait in open (ie very clear) love making should be graceful. [The lover] is to enter the stage with the female messenger showing the way. He is to act his part (lit meaning connected with the play) by means of the Sūcā<sup>1</sup>. He should use pleasant perfumes and be dressed with lovely garments, ornaments<sup>2</sup> and garlands of various sweet-smelling flowers. He should walk with graceful steps

with a slow tempo in the Atikrāntā Cārī, and his hands should move with proper tempo in the Tāla. His hands should always follow the feet. The right hand should be raised along with the falling of the latter and with the raising of the latter the former should fall (lit. *vice versa*)<sup>3</sup>.

45-48. Now listen about the Gait in case of concealed love. After dismissing his servants (lit. men) the lover is to walk [at night] along with the female messenger as his guide. He is to put out the lamp. He is to be dressed in [simple] clothes suited to the time and is to not wear too many ornaments. In making love secretly a person is to walk in company of the female messenger with slow and silent steps. Being apprehensive of sounds [heard at the time] he is to be uneasy and to look constantly around and to tremble in his body and to have a faltering Gait.

#### *Gait in the Terrible Sentiment*

48-54. [In treating Gait] in the Terrible Sentiment I shall speak only with regard to Daityas, Rākṣasas and Nāgas. O Brahmins, the Terrible Sentiment only is dominant in their case. And this Terrible Sentiment is of three kinds, viz. Terrible in make-up, Terrible in limbs and Terrible by nature. [An example of] the Terrible in make-up is [a Rākṣasa] with his body dripping in blood, mouth moistened with it and having pieces of flesh in the hands. An example of the Terrible in limb is a very tall [Rākṣasa] with a prodigious physical frame, many heads, and many hands holding weapons of various kinds. And an example of the Terrible by nature, is a person with red eyes, tawny hair, black complexion and rough voice, and a person who always scolds [others] and who walks by raising the feet four Tālas high, and takes steps three Tālas wide. This is the Gait which [characters] resembling them are to have.

*Gait in the Odious Sentiment*

54-56. Gait [of a person walking] on the ground which is either a place of cremation or a place gruesome on account of a battle [having taken place there] should be used in acting in connexion with the Odious Sentiment. The feet in the *Edakākrīḍitā Cārī* falling in quick succession sometimes close to and sometimes wide apart from each other, with the hands following them, will constitute Gait in the Odious Sentiment.

*Gait in the Heroic Sentiment*

57. In the Heroic Sentiment Gait should consist of swift brandishing of arms and observing of various *Cārīs*.

58. In case of mental excitement Gait should consist of footsteps of proper *Kalā* and *Tāla* (*kāla*) in the *Pārśva-kṛāntā*, *Āviddhā* and *Sūcī Cārīs*.

*Gait in the Marvellous and the Comic Sentiments*

59-60. These are Gaits prescribed for generally superior characters. I shall now describe the Gait for middling and inferior characters. In their astonishment and joy they are to take agitated steps, and in their laughter too they are to take to this and similar other foot movements.

*Gait in the Pathetic Sentiment*

61-63. Gait in the Pathetic Sentiment should be in slow tempo [and it should be connected with] eyes full of tears, drooping limbs, arms thrown up and down, and loud weeping. And in case of a recent calamity one is to walk as well with the *Adhyardhikā Cārī*. This [Gait] is also to be used in case of women and persons of the inferior type.

63-66. [In connexion with the Pathetic superior characters should be patient, tearful sighs and looking upwards and [their Gait in co these conditions] is to be of no [regular] measur are] not to have the Sauṣṭhava [of the body, Middleing characters are also to be given Gait according to rules In case of death of their beloved persons and relatives, they are to bend down on their breast in dejection and to become senseless due to grief, and to walk with the feet not raised very high When violently struck, the shoulder should recede and be protected by arms, and the [entire] body is to be made unsteady (lit. moved round), and walking [should be] with short steps.

67-69. A [special] Gait is to be assigned to women and persons of the inferior type when they are attacked with cold or are overtaken by a torrential shower. [In such a case] they are to draw all their limbs together, to shiver greatly, to put their two hands on the breast, to bend down their body, and their teeth are to clatter and lips are to throb and the chin is to quiver, and in representing an attack of cold the Gait should be slow.

### *Gait in the Terrible Sentiment*

70-75. In the Terrible [Sentiment] the experts should make the Gait of women, and men of inferior type who are lacking in spirits, suitable to their nature (lit. in that manner).

[In the Terrible Sentiment] they are to have wide open and moving eyes, the Vidhuta head, and the look awe-stricken and turned alternately to sides, and holding the Kapota hand they are to walk with quick short steps, trembling body, dry lips and faltering Gait. This [movement] should be resorted

when a person is to mimic any one in fear. [And the same rule will apply] in frightening as well as in threatening persons. The Āksiptā Cārī is to be assigned to men as well as to women when they have seen a strange animal or heard a strange sound. Gait in the terrified state will consist of movement of feet in the Edakākṛitā Cārī falling in quick succession sometimes close to and sometimes at a distance from each other, and the hands are to follow them.

*Gait of merchants and ministers*

76-78. Gait of merchants and ministers is to be made natural. They should walk in the Atikrāntā Cārī with steps two Tālas wide. Their [left hand] showing the upturned Katakāmukha should be on the navel, and the right [lit. the first hand] showing the upturned Atāla should be on the side away [from the left one]. Without making their limbs drooping, motionless or excessively moving they should walk with the same Cārī.

*Gait of ascetics and sectarians*

79-86. Gait of Yatis, Śramanas, those practising austerities should be made like that of one observing the vow of Brahmacharya. [In playing his part] a wise [actor] should have immobile eyes looking only four cubits [in front]<sup>1</sup>, a ready memory, the entire body in steadiness, and he is to keep the mind at rest, to assume the marks<sup>2</sup> belonging to his sect and to have modest robes or clothes dyed in dark red, and to stand with the Samapāda feet and to assume the Śchāna of the same name. Then he should make two Catura hands one of which is to be stretched. And assuming a serene appearance in conformity with the performance he should execute the Atikrāntā (Atikrama) Cārī with natural

79-86 <sup>1</sup> See Ag. <sup>2</sup> *lingam* i.e. *śaṣṭhāṅgamaṅgalā* (Ag)

(lit. not drooping) limbs. The best ascetics with a Gait are to have such a Gait, and to others is to be quite contrary to this. As for the rest of the ascetics according to the vow [enjoined by their own sects] they are to have a Gait confused or stately or sober or mild. And in case of the members of the Pāsupata sect they should walk in the Śakaṭāśyā and Atikrāntā Cāris with haughty steps.

*Gait of a person in 'darkness or of a blind man*

87. Gait [of a person] walking in darkness or Gait of a blind [man] should consist of feet gliding over the ground and hands groping for the way.

*Gait of one riding a chariot*

88-92. Gait of a person riding a chariot should consist of short (*cūrṇa*) steps. From the Samapāda Sthāna (posture) he is to make a mimicry of the being carried in a chariot (lit. go the movement of a chariot), and with one [hand he is to take up] the bow and with the other the pole [of the chariot]. And his charioteer is to remain busy with the whip and reins, and the varied draught animals should be represented according to their distinctive class. And with quick and simple steps he (i.e. the charioteer) is to enter the stage. Gait of one in a celestial car (*vimāna*) should be made like that of one riding a chariot. One who is about to mount [these vehicles] is to move his body up with the face looking up and with the [motion] contrary to this one is to make one's descent [from them].

*Gait while moving in the sky*

92-95. Gait of a character moving through the sky is to include the aerial Cāris and looking downwards, and [besides this] one is to move [first] from the Samapāda

Sthāna (posture) with short steps. Gait of one who descends from the sky is also to be of this kind. This Gait is to consist of steps straight and wide or high and low, or irregular and round about.

Gait of a person falling from the sky is to include the Apaviddha arms, scattered ends of clothes, and eyes set on the ground [below].

*Gait in ascending any high place*

96-98. [In a play sometimes] there is necessity of ascending [stairs of] a palace, a tree or a hill or any other high object, and descending from them or getting down into a river or some lower region and getting up from it. In ascending [the stairs of] a palace a person should move the feet in the Atikrāntā Cārī, and with the body held up he should put forward his steps on [the flight of] stairs. In descending from the same, the body should be slightly bent and one foot should be in the Atikrāntā Cārī and the other in the Añcita movement.

98-100. This Gait suited to ascending [the stairs of] a palace should be applied in climbing hills. But in the case of hills the limbs are to be thrown up. The climbing of trees [should be represented] by steps in the Atikrāntā, Sūcī, Apakrāntā and Pāśvākrāntā Cārīs.

*Gait in getting down into low places*

101-104. This should also be the Gait in coming down [from trees] and the same should apply in case of getting down into a river.

Gait in [case of coming down from the top of] a palace will apply only in crossing [a river].

Gait of a person moving in a river will be according to the depth (lit. measure) of water. In shallow water,

with the tucking up of one's clothes, and [water] with the throwing out of hands one is to [have] the fore part of one's body slightly bent. And [when] a person's being carried away by the current (lit. water) he is to stretch out his arms one by one to push forward water repeatedly, and during this movement all his limbs are to be busily engaged and the mouth filled up [with water].

*Gait in travelling by boat*

105. Gait of a person travelling by a boat should be made up of quick steps. According to these rules one should observe the various Gaits and movements.

106-107. All these [conveyances] are to be represented (lit. made) by a [suggestive] sign (*samjñā*) only. [If you ask] "why", [the reply will be the question], "Will the actors (lit. producers) have to die when the character [to be represented] is said to be dead?" The elephant will be represented by taking up a goad, the horse by a bridle and other conveyances by a whip.<sup>1</sup>

*Gait in riding a horse*

108. Gait of a person riding a horse will consist of the Vaiśākha Sthāna (posture) and short foot steps of various kinds.

*Gait of serpents*

109. Gait of serpents will be by the Svastika feet. [To represent it the actor] is to move in the Pārśvavrāntā Cāri and then to make a Recaka of the Svastika feet.

*Gait of a Parasite*

110. Gait of a Parasite (*vista*) should be made graceful. [An actor] is to represent (lit. go) the Gait of a Parasite

106-107. <sup>1</sup> This passage shows that use of painted scenery was not indispensable in the ancient Indian stage. See on this point Ag.



by putting forward Ākuñcita (Kuñcita) feet within one Tāla and holding the Kaṭakā-vardhamāna hands with the proper Sausthava and letting [these] hands follow the feet.

### *Gait of a Kāñcukīya*

112-113. [Gait] of a Kāñcukīya (armour-bearer)<sup>1</sup> should be made [suitable] to his particular age and condition. When he is not old<sup>2</sup> his Gait should be as follows: With the feet raised half a Tāla high and simple steps he should walk carrying his limbs like one who is treading upon (lit. touching) mud.

114. But in case of his being [quite] old he should walk with the trembling body and raise the feet slowly, and with [every] step he is to take his breath.

### *Gait of emaciated, sick and fatigued persons*

115-117. Gait of an emaciated person should consist of slow steps. And in case of an overpowering illness, or of fatigue due to austerities, a person is to walk with lean

112-113. <sup>1</sup> The word *kāñcukīya* (*kañcukin*) should be translated as 'armour-bearer' and not as 'chamberlain' which term should be used for *sannidhātṛ*; See Kauṇḍya's *Arthaśāstra* (2. 4. 23). BhP. (p. 292) defines the *Kañcukīya* as follows: Passionless Brahmins who have knowledge and wisdom being in charge of (the king's) armour and crown, and holding a cane-stick (as symbol of their authority) are called *Kañcukīya* by the wise.

<sup>2</sup> *a-urddhavya*. The adjective of the *kāñcukīya* renders invalid the late definition according to which he should necessarily be old. Such a definition has been wrongly ascribed to Bharata in Rucpati's commentary to the *Anarṅgharāghava* (ed. in *Kāvya-mālā*, p. 109). The *kāñcukīya* in the plays ascribed to Bhāsa (*i e.* *Swapna*, *Prāmaṇa*, *Abhi*, *Pañca*, *Dūtavā*, and *Bala*) does not show any trace of old age. The *kañcukin* in the *Sak* deplores that the cane-stick which he had to take up as the symbol of his office, has become in old age the support of his body which he could move with difficulty (V. 3.). From this it may be assumed that he was appointed long before old age came upon him.

and depressed belly, feeble voice, lustreless eyes  
ment of the hands and the feet, tremor and afflicted  
limbs, and with [every] step he is to emit breath

*Gait of a person walking a long distance*

118. Gait of a person walking a long distance is to consist of slow steps, narrowing of limbs and the rubbing of the knees.

*Gait of a corpulent person*

119-120. A corpulent person is to walk with the feet raised slowly and he is to drag on his body with great effort, and while going with slow steps he should be copiously breathing, and be covered with perspiration due to fatigue, and his steps should be short.

*Gait of intoxicated persons*

121. Gait of persons with light (lit. young) and medium intoxication will be reeling, with the two feet [sometimes going] backwards.

122. Gait of persons heavily (lit. worst) intoxicated will consist of unsteady feet, reclining body and staggering steps.

*Gait of a lunatic*

123-130. Gait of a lunatic will consist of irregular steps, many Cāris in imitation of [various types of] men. He has unpolished and dishevelled hair, and body covered with dust; he talks without any reason and talks too much in an unnatural manner; sometimes he sings and sometimes laughs and is not ready to accompany [any one]; and he [sometimes] dances in joy and [sometimes] makes drumming [with any object he may find before him]. Once he runs swiftly and at other times stands still; [again] sometimes he is seated and

sometimes lying down. He is to wear rags of different kinds and to make the public road his irregular dwelling place. A lunatic will be of the above description (lit. this man) His gait will be as follows<sup>1</sup>

After moving in the Baddhā Cārī he is to cross his feet. Then going round in all the four directions with this Cārī he is to perform the Bhramara Maṇḍala outwards and reach one corner of the stage. Then turning the Trika gracefully and holding the Latā hand with irregular movements he is to move with his feet.

*Gait of lame men, cripples and dwarfs*

131-136. Gait of lame persons, cripples and dwarfs in connexion with the display of physical defects for the sake of the Comic Sentiment, will be of three kinds. In one [kind of] Gait of lame persons, feet are to remain stiff. In the second one, feet are to be made Agratalasañcara and the body is to be held up (lit. raised) by the stiff foot. [And in the third] the body is to move on one foot, and to rest on another foot, and setting feet in this order [the lame men] are to go. This will be one's Gait when one has run a thorn into the sole of one's foot. Gait of cripples will consist of the Agratalasañcara and the Añcita feet, the steady body and Nata shanks. During the Gait of dwarfs all their limbs are to be narrowed down and they should neither move [quickly] nor take [wide] steps.

*Gait of the Jester*

137-140. The Jester will have the same Gait consisting of simple laughable steps with feet raised high [and put forward]. And his Gait will relate to three kinds of laughter, laughter due to limbs, due to words and due to the costumes and make up. Of these the ugly and big teeth, bald head,

hunch on the back, lameness and distorted t causing of laughter due to limbs. When one wa a crane looking up and looking down with wide side too becomes an object of laughter due to limbs

140-141. Talking incoherently, meaninglessly, garrulously and uttering obscene words are to be known as [causing] laughter due to words.

141-142. A person covered with tattered clothes or skin, or smeared with ink (or lamb-black), ashes or yellow ochre will be [causing] laughter due to the costumes and make-up. Hence the [Jester] after considering the character [he is to represent] should carefully (lit. essentially) assume [one or more of] these states.

143-146. Gait of the Jester should be distinguished according to his different conditions. [For example], in his natural Gait he is to carry the Kutilaka<sup>1</sup> (*kutīla*) in his left hand and to show the Catura [gesture] with the right hand. Besides, he is to lower by turns one of his sides, head, hands and feet observing proper tempo and Tāla. Gait other than this which is natural, will be abnormal [in his case]. His Gait on having some food which was difficult to get, will be arrested.

### *Gait of menials*

146-148. The Gait to represent the walking of servants of lower order or other persons of the inferior type should be as follows: in the walking of servants, one of their sides or head or a hand or a foot is to be lowered and their eyes are to move to [different] objects.

143-146 1 See p. 10 note 2

144 1 For an old *kañcūkin* see Sak. *loc. cit.* Mudrā. II. 9 and III. 1.

*Gait of the Śakāra*

148-149. Gait of the Śakāra will consist of proud but ordinary steps, and while walking he will touch his clothes and ornaments and often look at them, and due to an unnatural motion of his body, his garlands, and suspended parts of the clothes are to flutter to and fro.

*Gait of lowly persons*

150. Persons of inferior birth are to walk with eyes looking around, protecting their limbs from the contact of other people.

*Gait of the Mleccha tribes*

151. Gait and movements of men of different Mleccha tribes such as the Pulindas and the Śabaras should be made according to the land they inhabit.

*Gait of birds*

152. Gait of birds, beasts of prey and other animals is to be made according to the character natural to them.

*Gait of lions, bears and monkeys*

153. Gait of lions, bears and monkeys is to be made [like that] which was assumed properly by the mighty Viṣṇu in the days of yore [It is as described below].

154-155. [In this Gait] after assuming the Āliḍha Sthāna (posture) with limbs conforming to it, that is, one hand on the knee and the other on the breast, one is to look all around and put one's chin on one's shoulder and to walk with feet raised five Tālas high and placed at the same interval.

156. This Gait should be applied to [represent] lions<sup>1</sup> and such other animals<sup>2</sup> at the time of personal combat as well as on entering the stage.

156 <sup>1</sup> Lions etc. here indicate actors with the mask of these animals.

<sup>2</sup> Reference here is to animals like Sugriva and Jāmbavat (Ag).

157. As for the rest of animals the Gait and r for them when entering the stage or carrying anything on the back should be made suitable on occasion.

158. These [different] Gaits are thus to be used by wise [actors]. The Gaits that have not been described by me, are to be adopted from [the practice of] people.

### *Walking postures of women*

159-160. I shall now speak of the Gaits and movements of women. The Sthāna of women in walking and speaking [to others] will be Āyata, Avahittha and Aśvakrānta.

160-161. Āyata:] In the Āyata Sthāna (posture) the right foot will be Sama, the left (lit. the other at the side) foot Tryaśra (obliquely placed) and the left raised.

161-164. (Uses): This Sthāna is to be used in invocation, dismissal, observing carefully, thinking and dissimulation. And the first appearance on the stage, scattering handfuls of flowers on the stage, anger due to jealous love, twisting the forefinger, prohibition, pride, profundity, silence, fit of resentment (*māna*) and looking to the horizon are also to be represented from this Sthāna.<sup>1</sup>

164-165. Avahittha:] The left foot will be Sama and the right (lit. the other at the side) foot Tryaśra (obliquely placed) and the left waist raised up.

165-167. (Uses): This Sthāna is known (lit. remembered) as natural for women during conversation [with anyone], in determination, satisfaction and conjecture. In representing anxiety, amorousness, sportiveness, grace, the Erotic and the like [Sentiments] and looking towards the way of someone [coming or going] this Sthāna is to be used.

167-168. Aśvakrānta:] The Sthāna in which one foot

is raised and the other is resting on its fore-part and [ready for] the Sūci or the Āviddhā Cāri is called Aśākṛānta.

168-169. (Uses): This Sthāna is to be assumed in taking hold of the branch of a tree, plucking a cluster [of flowers] or in taking rest by inferior persons or women for any purpose.

169-171. The Sthāna will be [maintained by a dancer] till any movement begins. For during a dance the Sthāna is at an end when the Cāri has begun (lit. is present). This is the rule of the Sthāna for women and for men as well. I shall now describe women's Gait in relation to their nature.

### *Gait of passionate women (pramadā)*

171-176. [Such a Gait will serially include the following Sthāna and movements]: The Avahittha Sthāna, the left hand pointing downwards, the right hand with the Katakāmukha gesture placed on the navel, the right foot raised gracefully up one Tāla and thrown on the left one and simultaneously with that, the left hand with the Latā gesture placed on the navel and the right side bent, placing the right hand on the hip, and the Udvestīra movement of the left hand, then the left foot put forward, the right hand with the Latā gesture. [After assuming this Sthāna and movement] they are to walk five steps with the body slightly bent and the head gracefully held in the Udvāhita posture.

176-177. The rules for going about on the stage which have been prescribed for men will apply also for women.

### *Gait of young women*

177-179. The steps of women should not be made of six or eight Kalās duration. Such a step will be irksome for them. This will be the Gait of women in their youth.

I shall speak [now] about the Gait of women  
(*sthavīyasī*)<sup>1</sup>

*Gait of aged women*

179-181. After assuming the Avahittā *stāna* and putting the left hand on the waist and the right hand with the *Arāla* gesture upturned, placed between the navel and the breasts, they are to walk gradually with their body neither relaxed nor stiff nor [much] moving about.

*Gait of handmaids*

181-183. The Gait of hand-maids should be made distracted (*udbbṛāntā*). They are to walk with slightly raised body and flourishing arms, after assuming the Avahittā *Schāna* with the left hand pointing downwards and the right hand showing the *Katakāmukha* hand held on the navel.

*Gait of half-women*

183-184. The Gait of the half-women, an admixture of that of men and of woman, will consist of stately but graceful movement of limbs and playful steps.

184-186. The time required for the Gait which has been prescribed for persons of the superior type will be halved in case of women and the inferior types of men. And the Gait [prescribed for persons] of the superior, the middling and the inferior types will apply in case of women [of those types] except for the footsteps which will be graceful [for the latter].

*Gait of children*

186-187. The Gait of children will be according to their will and no *Sauṣṭhava* and [fixed] measurement will be required.

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177-179 <sup>1</sup> B.G. read *sthavīyā yā strīyas tāsām* for *sthavīyasīnām etāsām*. The word *sthavīyas* may well be a comparative form of *sthaṁsa*. Cf. *darīyas* for *dūrā*.



*Gait of hermaphrodites*

187-188. The third type of persons will be hermaphrodites in whose case women's Gait to the exclusion of their [partial] male character, should be applied.

*Gait in the change of role*

188-189. A change [of their role] by men, women and hermaphrodites should be represented by assumption on their part of Gaits suitable to those of [new roles] to the exclusion of their own [original] character.

*Gait of persons in disguise*

189-191. For disguise, sports or deception [of others] a woman assumes the role of a man, and a man that of a woman. [In such cases] the woman should play the role of a man with patient and liberal spirit and intelligence, and with acts as well as dress, words and movement suitable to that [character].

191-192. To play the role of a woman a man is to wear her clothes, speak like her and look at things and abstain from looking at these as she does, and is to assume a delicate and slow Gait.

*Gait of tribal women*

192-193. Women of inferior birth and of the Pulinda and the Śabara tribes are to have Gaits natural to their community.

*Gait of women ascetics*

193-194. In case of women observing a vow or practising austerities or bearing the mark [of religious sects.] or contented women the Samapada Cāri is to be used [as their Gait].

194-195. An expert in dramatic art should energetic Aṅgahāras, Cāris and Maṇḍalas to women

*Sitting posture for men and women*

195-196. Sitting posture (*śībāna*) for men and women should be made conforming to (lit. combined with) the different States which they are in, and similar should be their postures while in bed.

*Sitting at ease*

196-197. In sitting at ease the two feet are at rest (*viśkambhita*) and kept doubled up (*añcita*), the Trika is slightly raised, and the two hands are put on the thighs on the two sides.

*Sitting in a pensive mood*

197-198. When a person is to assume [deep] thinking, he is to stretch slightly one of his feet, and the other foot is to rest on the seat and the head is to bend on one side.

*Sitting in sorrow*

198-199. When a person is in grief and uneasiness he is to put up his hands for supporting the chin, or his head is to rest on the shoulder, and he is [to look like] one whose mind and sense-organs are not working.

*Sitting in fainting and in intoxication*

199-200. When a person is unconscious, fainting or is intoxicated, tired, weakened or sad, [from the above posture] he is to stretch his arms loosely and to sit depending on [some] support.

*Sitting in shame and in sleep etc.*

200-201. When a person is ill, ashamed, asleep or in meditation he is to lump together his limbs between legs and knees.

*Sitting on ceremonial occasions*

201-202. In offering a libation of water to the spirits of diseased parents, muttering (*japa*) of Mantras, saying the Sandhyā prayers and making Ācamana, one is to assume the sitting posture with the hump raised, in which the hip and heels come together.

*Sitting in pacifying a beloved woman*

202-203. In appeasing [the anger of] a beloved woman and pouring ghee into the sacrificial fire and doing similar other acts, a person is to put one of his stretched knees on the ground [from the sitting posture mentioned above].

*Sitting in worshipping a deity*

203-206. Downcast face and the sitting posture with the two knees on the ground (*i.e.* kneeling down) is to be assumed in adoring a deity, pacifying the angry [superiors], bitterly crying for sorrow, seeing a dead body, the fear of persons of low spirits, the begging of something by lowly persons and servants, and attendance during the Homa and the sacrificial work. Ascetics (*muni*) while practising austerities are [also] to assume this sitting posture ('lit. rule about sitting').

*Seats for different characters*

206-207. Now the seats (lit. rules regarding the seats) for males and females in a drama are twofold: public (*bāhya*) and private (*ābhyantara*). [These two terms] public and private relate to the royalty (lit. the king).

*Seats for male characters*

208-210. O Brahmins, gods and kings are to be given the Lion-seat (*i.e.* throne), the priests and the ministers

the cane-seat<sup>2</sup>, the commander of the army and the prince the Muṇḍā-seat,<sup>2</sup> the Brahmins the wooden seat and the other princess the carpet-seat. This rule of seats should be observed in the royal court.

### *Seats for female characters*

210-214. I shall now speak of the rule of seats for women. The chief queen should be given the Lion-seat, the female relatives and highborn wives of the king other than the chief queen the Muṇḍā-seat, the wives of priests and ministers the cane-seat, ordinary wives [of the king] the seat consisting of cloth, skin or carpet, the wives of Brahmins and female ascetics the seat made of wood (*paṭṭa*), the wives of Vaiśyas the seat of pillow (cushion), and for the remaining women the ground will be the seat. So much about the rule of seats in the inner apartments as well as in public places. While residing in one's own house one can take any seat according to one's liking.

### *Seats for ascetics and sectarians*

215. The seats for the ascetics should be according to the rules [of the order] they are observing<sup>1</sup>. For the members of different sects with special marks the seats will be according to their vows.

216. While pouring ghee into the sacrificial fire or doing the sacrificial duty in general or offering a libation of water to the departed parents one is to stand or to sit on a Vṛṣī<sup>1</sup>, Muṇḍā-seat or cane-seat.

208-210 <sup>1</sup> A cane-chair.

<sup>2</sup> *muṇḍāsana* is probably nothing other than Bengali *modā*.

215 <sup>1</sup> For example, some have tiger-skin as their seat, some deer-skin or a piece of woollen blanket.

216 <sup>1</sup> A seat made of *kusā* grass (see *Apte, sub voce*).

*General rules about seats*

217. Other local officers (*stbānīya*) who are of [high] birth and possess [great] learning should be honoured by the king by [an offer of suitable] seats.

218. To his equals he (*i.e.* the king) is to offer seats equal in height to that of his own, to persons of medium importance, the seats of middling height, and to persons who are superior to him should be given a more elevated seat, while the lowly persons are to be seated on the ground.

219. Before the preceptor, the king or the spiritual guide (*guru*) wise persons are to sit on the ground or on an wooden seat.

220. Sitting together with the spiritual guide, the preceptor or the king in a boat, on an elephant or in a chariot, or on [large] wooden seats is allowed (*lit.* not to be objected to).

*Lying-down postures*

221. Postures in the bed are known as Ākuñcita, Sama, Prasārita, Vivartita, Udvāhita and Nata.

222. Ākuñcita:] Lying down with limbs narrowed down and the two knees sticking to the bed is called the Ākuñcita posture. It is to be used in representing persons attacked with cold.

223. Sama:] Lying down with the face upwards and the hands free and turning downwards is called the Sama posture. It is the posture in deep sleep.

224. Prasārita:] Lying down with one arm as the pillow and the knees stretched, is called the Prasārita posture. It is to be used to represent one enjoying a sleep of happiness.

225. Vivartita:] Lying down with the face downwards is called the Vivartita posture. It is to be assumed in [repre-

sending] wound from any weapon, death, vomiting, and lunacy.

226. Udvāhita:] Lying down with the head resting on the hand and making a movement of the knee is called the Udvāhita posture. It is to be used in sports, and on hearing the master's words.

227. Nata:] Lying down with the legs (lit. shanks) slightly stretched and the two hands loosely resting is called the Nata posture. It is to be used in laziness, fatigue and distress.

228. This is the [rule of] Gait and movements I was to tell you. Whatever remains unsaid should be devised according to the demand of circumstances. I shall hereafter speak about the division of the stage into Zones in connexion with going about on it.

Here ends Chapter XIII of Bharata's Nāṭyaśāstra,  
which treats of Gaits and other Movements.

## CHAPTER FOURTEEN

### ZONES AND LOCAL USAGES

1. One should fix the Zones [of the stage] after knowing the division of three [kinds of] playhouse, that have been mentioned before by me.

#### *Arrangement of drums*

2. The producer [of a play] should arrange the drums between the two doors of the tiring room, which I have described before.

#### *The Zonal division*

2. The Zonal division<sup>1</sup> is to be indicated by going about on the stage. [When one is in a particular] Zone [of the stage, it] will change [lit. be another] with his walking out of it.

#### *Utility of the Zonal division*

4-7. [It is] from the [convention of] the Zonal division that one is to know [whether the place in which the scene has been laid] is a house, a city, a garden, a pleasure-resort, a river, a hermitage, a forest, the earth, the sea, [any part of] the Three worlds, with movable and immovable objects, any one of the nine great divisions of the earth or its seven continents or any of the different mountains, the invisible world, the [surface of] the earth or the nether world (*rasātala*), places of rest or abodes of the Daityas

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1 <sup>1</sup> See II. 63ff.

3 <sup>1</sup> As modern device of the change of scenes was absent in the ancient Indian theatre, the convention of the Zonal division indicated the locality, in which different characters met.

and the Serpents, houses, and forests. Zones are to be imagined with reference to a city, a forest, part of a continent or a mountain where the action takes place.

### *Indicating relative location*

8. One should assume by convention whether a place is outside or inside a locality or in the middle of it, or away from it or near it.

9. According to [the convention of] Zonal division, those who have entered [the stage] earlier, should be taken as being inside [a house], while those entering it later are to be known as remaining outside.

10. He who enters the stage with the intention of seeing them (*i. e.* those entering earlier) should report himself turning to the right.

### *The east on the stage*

11. The direction which drums and two doors of the tiring room face, should always be considered as the east in course of a dramatic performance.

### *The rule of exit*

12. If any person will go out from the place (lit. there *i.e.* inside the house) on any business, he is to make his exit by the very door he used when entering.

13. If after going out he is to re-enter that house he will make his exit [if necessary] by the door through which the men [who enter later] came.

14-15. If out of necessity he goes along with the latter, and [re-] enters the house with the latter, or by himself alone, the different Zones should be prescribed for the two. This other Zone will be indicated by their [order of] walking.



*Indication of rank in group-walking*

16. With the equals, one is to walk side by side, and with one's inferiors one is to walk surrounded [by the latter], and handmaids are to be known by their walking before [the master]

*Indicating distance great, small and medium*

17. The same place if much walked over will be taken as a distant land. And nearby land or lands of medium distance are to be indicated likewise [on the same principle]<sup>1</sup>.

*Movement of gods and demigods*

18-20. According to various needs of the plot (lit. play) gods and demigods are to move to cities, forests, seas or mountains through the sky, by an aerial car, by their occult power or by different other acts. But while in disguise in a play they (i.e. gods and demigods) are to move on the earth, so that they may be visible like human beings (lit. through human causes)<sup>2</sup>

*Movement of men in Bhārata-varṣa*

21. Gods and demigods can at their will move to all [the nine] divisions [of the continent], but it is prescribed that men are to move in Bhārata-[varṣa] (India) alone.

*Departure for a distant place*

22. If a person departs on business to a distant place, this is to be indicated by closing the Act [with his departing] and mentioning again this fact in an Introductory Scene (*praveśaka*).

*Time allowed for events of an Act*

23. To indicate the attainment of an object one is to traverse a measure of distance. But in case of failure in this

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17 <sup>1</sup> For an example of this see Uttara. I.

regard (lit. in non-attainment of the object) the Act should be brought to an end.

24. [Incidents in a play occurring for] a *Kṣāṇa* a *Muhūrta*, a *Yāma* and a day are to be accommodated in an Act in pursuance of the Seed (*bīja*) [of the play].

25. But a month or a year is [to be considered] finished with the end of an Act; and events occurring more than one year after, should not be put in one Act.

26. Zones of the stage [and allied conventions] concerning movements of men are thus to be observed in a play in connexion with *Bhārata-varṣa* (India). Now let it be known that gaits of gods and demigods are like that of men.

27-32. *Yakṣas*, *Guhyakas*, followers of *Kuvera* (lit. the giver of wealth), *Rākṣasas*, *Bhūtas* and *Pīśācas* who live in the best mountain *Kailāsa* included in the *Himalayas*, are known as dwellers of the latter mountain. *Gandharvas*, *Apsarasas* and *Gaṇas* are known to live in the *Hemakūta*. In the *Niṣadha* [mountain] live all the *Nāgas* (Serpents) such as *Śeṣa*, *Vāsukī* and *Takṣaka*. The thirty-three groups of gods dwell in the great [mountain] *Meru*, and *Siddhas* and *Brahmarṣis* in the *Blue* [Mountain] full of *lapis lazuli*. The *White Mountain* is the abode of *Dāityas* and *Dānavas*, while *Pitṛs* resort to the *Śṛṅgavat* [mountain]. These are the best mountains where gods and demigods dwell. With reference to the Zonal division they should be [placed] in *Jambudvīpa* [where these mountains exist].

### *Movement of gods*

32-35. Their efforts and exploits should be represented (lit. made) according to their habits and powers, but their costumes and make-up should be like that of human beings. All the States of gods are to be made human. Hence they

should not be represented (lit. made) as winkless [which they traditionally are]. For the States and the Sentiments [in a play] depend on Glances. And the States are [first] indicated by Glances and then represented by gestures and postures (lit. by limbs). This is all about the Zonal division.

### Four Local Usages

36. I shall now resume the description of the Local Usages (*pravṛtti*) which according to experts in drama are four:‡ Āvanti, Dāksinātyā, Pāñcālī (Pāñcāla-madhyamā) and Odra-Māgadhi¹.

[Now comes the question]‡ Why is [it called] *pravṛtti* (report) [of the Local Usages]? [In answer to this] it is said that *pravṛtti* is so called because it gives us properly information regarding costumes, languages, and manners in different countries of the world. *Vṛtti* means 'information'. There are many countries in this world. Hence it is asked, "How a fourfold division of these (i.e. the four *pravṛttis*) [can be] justified? For an observance of all these *pravṛttis* has common characteristics." [In reply] it has been said, "It is true that their observance has common characteristics; but as people have different native countries, costumes, languages and manners, I have prescribed a fourfold classification of the dramatic performance attached to [four] different Styles. [Different] countries are attached to performances which relate to the Styles such as the Verbal (*bhārati*), the Grand (*sāttvati*), the Graceful (*kaiśiki*) and the Violent (*arabhati*). Because of this the four Local Usages develop, and performances [following them] originate.

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35 ¹ The passage following this till the beginning of 37 is in prose.

*Dākṣiṇātyā Local Usage*

Now [it is said] in this connexion (lit. the Southern [countries] favour various kinds of dances and instrumental music, an abundance of the Graceful (*kaśīkī*) Style, and clever and graceful gestures. They are as follows:]

37. Countries adjacent to mountains named the Ma-hendra, the Malaya, the Sahya, the Mekala<sup>1</sup> and the Kālapañjara<sup>2</sup>, are known as the Dākṣiṇāpatha (Deccan)

38-39. Kosala, Tosala<sup>3</sup>, Kāliṅga, Mosala<sup>4</sup> and countries like Dramiḍa, Andhra, Mahā-venṇā and Vanavāsika which lie between the Southern Ocean and the Vindhya [mountain] are always to take to the Dākṣiṇātyā Local Usage<sup>5</sup>.

*Āvantī Local Usage*

40-41. Āvantī, Vidiśā, Sautāṣṭra, Mālava, Sindhu, Sauvīra, Ānarta<sup>1</sup>, Arvudeya<sup>2</sup> Daśārṇa, Tripura, and Mṛttikāvat<sup>3</sup> always take to the Āvantī Local Usage.

42. This Local Usage depends on the Grand (*sāttvati*) and the Graceful (*kaśīkī*) Styles. Hence these should be used in plays and should be adopted by the producers [related to the area].

37 <sup>1</sup> For Mekala see the Buddhacarita XI 31

<sup>2</sup> Kālapañjara seems to be same as modern Kālīṅjar (=Kālapīṅjara), *piñjara* is a variant of *pañjara*, see Pata-saddhamahannavo, *sub voce*.

38-39 <sup>1</sup> Aśoka's Tosali <sup>2</sup> Older name of Masulipattanam in Andhra.

<sup>3</sup> Mahā-venṇā, a Skt. name of the Kṛṣṇa-venṇā river. The name indicates the attached river-valley.

<sup>4</sup> Geographical names mentioned in this passage and the passages that follow, are mostly to be met with in the Purāṇas (sometimes with variant readings) For a discussion on the same see D.C. Sircar, "Text of the Puranic Lists of Peoples" (IHQ. Vol. XXI, 1945, pp. 227-314)

40-41 <sup>1</sup> Ānarta was probably N. Kathiawar peninsula.

<sup>2</sup> Arvuda or modern Ābu in Rājputana is probably meant by this name.

<sup>3</sup> Sometimes identified with Mertā in Rājasthān. See JAS. Vol XVII, pp. 180-181.

### *Oḍra-Magadhī Local Usage*

43-45. Eastern [countries such as] Aṅga, Vaṅga, [Utkalīṅga<sup>1</sup>, Vatsa, Oḍra Magadha, Puṇḍra, Nepāla, Antargiri, Bahirgiri, Pravamga<sup>2</sup>, Māhendra, Malada<sup>3</sup>, Mallavartaka,<sup>4</sup> Brahmottara (Suhmottara)<sup>5</sup> Bhārgava<sup>6</sup>, Mārgava<sup>7</sup>, Prāgjyotiṣa, Pulinda, Videha, Tāmralipta, and Prāṅga<sup>8</sup> adopt the Local Usage known as the Oḍra-Māgadhi.

46. In relation also to other countries known in the Purāṇas as belonging to the East, the Oḍra-Māgadhi Local Usage is applied. [This Local Usage depends on the Verbal (*bhārati*) and the Graceful (*karīkī*) Styles.]<sup>1</sup>

### *Pāñcālī Local Usage*

47-48. Countries such as Pāñcāla, Śūrasena, Kāśmīra, Hastināpura, Vālhika, Śālvakā,<sup>1</sup> Madra and Uśinara which are contiguous either to the Himalayas or to the Northern bank of the Ganges, take to the Pāñcālī (Pāñcāla-madhyamā) Local Usage.

49. In this Usage the Grand and the Violent Styles are known [to predominate]. The application of these [means] paucity of song, and excessive movement and extraordinary Gaits and steps.

43-45 <sup>1</sup> Utkalīṅga is the older name of the later Utkala. This occurs in the Brahms P. <sup>2</sup> The region beyond Vaṅga.

<sup>3</sup> Maladā be may modern Maldah District of W. Bengal.

<sup>4</sup> Mallavartaka may be modern *Mallabhum* (Bankura in W. Bengal).

<sup>5</sup> For Brahmottara see *Viśvabhārati Patrikā*, Vol. IV. pp. 250ff.

<sup>6</sup> Bhārgava remains unidentified. <sup>7</sup> Mārgava remains unidentified.

<sup>8</sup> The region beyond Aṅga.

46 <sup>1</sup> This is from a conjectural restoration. See Introduction to the text.

47-48 <sup>1</sup> The reading *Salyaka* of some mss. may be a variant of *Śālvaka*. As in the Purāṇas an expression like *śālvāḥ śākalavāsinaḥ* is met with, Śālvas or Śālvakas might have been the name of a tribe residing in the ancient Śākala region. See Pāṇini, IV. 2. 135, 169, 173 and Mbh. Bhīṣma 10. 3

*Twofold entrance in observing Local U*

50. In going about on the stage the Local Usages, will operate in two ways, viz. by entering from the right and by entering from the left.

51. In the Āvantī and the Dākṣiṇātyā Local Usages the going about [on the stage] will be from the right, and in the Pāñcālī and the Oḍra-Māgadhi it will be from the left.

52. In the case of the Āvantī and the Dākṣiṇātyā Local Usages the door to be used in entering should be the Northern one, while in case of the Pāñcālī and Oḍra-Māgadhi Local Usages the Southern door should be used.

53. But in view of the special assembly, place, occasion and expression of meaning these rules may be combined (lit. be made into one).

54. Experts should produce their plays in Styles which have been prescribed before for the Local Usages in different countries<sup>1</sup>.

*Two general types of play*

55. The production of a play in conformity with the rules of dramatic practice is of two types: delicate (*sukumāra*) and energetic (*āviddha*).

*The violent type*

56-57. The play which requires energetic (*āviddha*) gestures and dance movements (*aṅgabāra*) to represent, cutting, piercing and challenging, and contains the use of magic and occult powers as well as artificial objects and make-up, and has more men and less women [among its *dramatis personae*]

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54 <sup>1</sup> B.G. add one couplet which in translation is "In musical plays (*gānatāḍī*) these rules should be simplified. One should produce them (lit. practice those acts) in disregard of the multiplicity of Local Usages." But this seems to be spurious.

and applies [in its production] mostly the Grand and the Violent Styles, is of the energetic type.

58. According to the [expert] producers, [plays of] the Dīma, the Samavakāra, the Vyāyoga and the Ihāmṛga [classes] are known to be of the energetic type.

59. Production of a plays of this type should be made by [an impersonation of] gods, Dānavas and Rākṣasas who are majestic and haughty, and have heroism, energy and strength.

### *The delicate type*

60. The Nāṭaka, the Prakaraṇa, the Vithi and the Aṅka are plays of the delicate type, and they depend [for their production] [on an impersonation of] human beings only.

### *Two Practices*

61. I shall now define (lit. relate the characteristics of) the two Practices (*dharmī*) which have been mentioned before.

### *Realistic Practice*

62-63. If a play depends on natural behaviour [in its characters] and is simple and not artificial, and has in its [plot] profession and activities of the people and has [simple acting and] no playful flourish of limbs and depends on men and women of different types, it is called Realistic (*lokadharmī*)<sup>1</sup>.

### *Conventional Practice*

64-65. If a play modifies a traditional story, introduces supernatural powers, disregards the usual practice about the use

62 <sup>1</sup> For a discussion on Dharmis see V. Raghavan, *Nāṭya Dharmī and Loka Dharmī (Idealism and Realism of Bharata's Stage)*, Journal of Oriental Researches Madras, Vol VII, pp 359-375.

63-64 <sup>1</sup> See note 1 to IX. 1-3.

64-65 <sup>1</sup> I accept Ag's interpretation.

of languages, and requites acting with graceful A . . . and possesses characteristics of dance, and requires . . . enunciation and is dependent on a heaven . . . and heaven-born males, it is to be known as Conventional

66. If anything not admitted as real by people is invested in a play with a corporal form and speech the practice is [also] called Conventional (*nāṭyadbarmi*)<sup>1</sup>.

67. [The practice in a play according to which persons are supposed] not to hear words uttered in proximity, or to hear what has not been uttered at all, is [also] called Conventional.

68. If objects like a hill, a conveyance, an aerial car, a shield, an armour, a weapon or a banner-staff are made to appear on the stage (lit. are used) in [human] form, it is known as an [instance of] Conventional Practice.

69. If after appearing in a role, one assumes a different role [in the same play], on account of his being an expert in both the cases or being the sole actor available for both the roles, it is known to be an instance of Conventional Practice.

70. If a woman for whom marital connexion with a particular person in actual life is forbidden by the Śāstras is made to appear in a play in the role of woman with whom such connexion is permitted, it becomes an instance of Conventional Practice. The same will be the result if the situation in the above case is reversed.

71. That, [in a play instead of simple walking] one dances or goes with graceful movement of limbs as well as with similarly made steps, is known as Conventional Practice.

66 <sup>1</sup> An instance of this is the personification of the *Brahmaśāpa* in *Māyāpuspaka* (Ag)



72. If the [ordinary] human nature which has acts of joys and sorrows as its essence (lit. soul) is represented by (lit. combined with) [special] gestures, it becomes [an instance of] the Conventional Practice.

73. The Zonal division on the stage, which observes (lit. depends on) many rules, is also [an instance of] Conventional Practice.

74. A play should always be produced with the conventional movement [of limbs], for without acting through the [use of] Gestures etc. [by the actors] no feeling is evoked in [the spectators]<sup>1</sup>.

75. The States are natural to all [persons] in a play and all the gestures [in connexion with them are used] from a particular necessity, [hence] decorative movements of limbs [in producing a play] have been considered as [an instance of] Conventional Practice.

76. So much about the Zonal Division, [the two] Practices and the [four] Local Usages. Experts in dramatic production should know these and put them properly into practice.

77. I have described properly the Histrionic Representation by the Śākhā and by Aṅgahāras. I shall afterwards speak similarly about the Representation depending on Words which consist of vowel and consonantal sounds.

Here ends Chapter XIV of Bharata's Nāṭyaśāstra,  
which treats of the Zones and Local Usages.

## CHAPTER FIFTEEN

### VERBAL REPRESENTATION AND PROSODY

#### *The actor's speech*

1. O the best of Brahmins, I shall now speak about the nature (lit. characteristics of) the Verbal Representation which has been mentioned before<sup>1</sup> and which relates to (lit. arises from) vowels and consonants.

#### *Importance of speech in drama*

2. One should take care of words<sup>1</sup>. For these are known as the body of the dramatic art. And Gestures, Costumes and Make up and the acting of Sativa [merely] clarify the meaning of words.

3. In this world, (lit. here) the Śāstras are made up of words and rest on words, hence there is nothing beyond words, and words are at the source of everything.<sup>1</sup>

4. The Verbal representation is related to [a knowledge of] nouns (*nāma*), verbs (*ākhyāta*), particle (*nispāta*), preposition (*upasarga*), nominal suffix (*taddhita*), compound words (*saṁāsa*), euphonic combination (*sandhi*) and case-endings (*vibhakti*).

#### *Two kinds of recitation*

5. The Recitation (*pāṭhya*) [in a play] is known to be of two kinds: Sanskritic and Prakritic. I shall speak of their difference in due order,

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1 <sup>1</sup> For the four kinds of Histrionic Representation which includes the Verbal one see VI 23.

2 <sup>1</sup> This rule applies to the actors as well as to the play-wright. See Ag on this.

3 <sup>1</sup> This view is also held by Bhattachari (circa 600 A.C.) in his *Yakya-padiya* (Āgamakāṇḍa) See II, p 224, footnote.

### *Different aspects of Recitation*

6-7. [This consists of] vowels, consonants, euphonic combinations, case-endings, nouns, verbs, prepositions, particles and nominal suffixes, The Sanskritic Recitation is characterized by [a due regard to minor rules regarding these as well as] to various verbal roots. Now shall speak briefly about its application.

#### *Speech-sounds*

8. The fourteen sounds beginning with 'a' and ending in 'au', are known as vowels, and the group of sounds beginning with 'ka' and ending in 'ha' are known as consonants.

Vowles are fourteen in number<sup>1</sup>. A, ā, i, ī, u, ū, r, r(long) l, l(long) e, ai, o and au are to be known as vowels.

The group of letters beginning with 'ka', are consonants. Ka, kha, ga gha, na, ca cha, ja, jha, ña, ta, tha, da, dha, na, ta, tha, da, dha, na, pa pha, ba, bha, ma, ya, ra, la, va, śa, sa sa and ha<sup>2</sup> [constitute] the group of consonants<sup>3</sup>

#### *Consonants their articulation*

9. The first two sounds of each group [of the stop consonants] are known as unvoiced (*aghosa*) and the rest [of the group] are called voiced (*ghosa*).

8 <sup>1</sup> Different Śikṣas and Pratisakhyaś enumerate vowels differently. According to the PŚ, they are 22 in number, while the Atharva, Taittiriya, and Vajasaneyi Pratisakhyaś and the Rikṣantra Vyākaraṇa (Śāmnaveda Pr) give their number respectively as 13, 13, 16, 23 and 23. See PŚ (ed Manomohan Ghosh) p 51

<sup>2</sup> PŚ count *anusvāra visarga, jibhamulīya* and *spadhmānīya* among consonants. See ed Ghosh, p 50

<sup>3</sup> B reads after this a couplet (B 10) from PŚ, See *ibid*, p 59. Not occurring in most of the mss this may be taken as spurious. This is followed in B. by a prose passage which also seems to be such. The same is our view about the couplet B 11 which follows this prose passage. The substance of this couplet (B 11) occurs in 9 below.

9 <sup>1</sup> In C this couplet occurs after 8 and before the prose passage that follows it

10. These [consonants] are to be classified as) voiced and unvoiced, velar, labial, dental nasal, sibilant, palatal and Visarjanīya.

11. In these groups [of consonants] ga gha na ja jha, ña, da, dha, na, da, dha na, ba bha, ma, ya, ra la, and va are voiced, while ka, kha, ca, cha, ta, tha, ta, tha pa, pha, śa, sa, sa and ha are unvoiced.

12-14. Ka, kha, ga, gha, and na, are velar (*kaṇṭhastha*)<sup>1</sup> ca, cha, ja, jha, ña, i, i, ya and śa palatal, ta, tha, da, dha na, r, ra, and ṣa cacuminal (*mūrdhanya*), ta, tha, da, dha, na, la, and sa dental, pa, pha, ba, bha, and ma labial, i, c-group, y and ś are labial, r, t-group r and s are cacuminal, and ha are from the throat (*kaṇṭhastha*), u and au are throat-labial (*kaṇṭhoṣṭha-sthāna*)<sup>2</sup>, e and ai, throat-palatal (*kantha tālauya*)

14-15. The Visarjanīya is from the throat, and ka and [kha] are from the root of the tongue<sup>1</sup>. The place of articulation for pa and pha are lips, and the same will be for the closed (*avurta*) vowels u and ū<sup>2</sup>.

15 16 [The group of sounds] beginning with ka and ending in ma are called stops (*sparśa*), śa, sa sa, and ha are open (*virta*) while semivowels (*antastha*) are closed (*samurta*) na, ña, na, na and ma are nasal [sounds].

86-17. Śa, sa, and sa and ha are sibilants (*usman*, lit. hot); ya, ra, la and va are semivowels (*antastha*, lit. inter-

10 <sup>1</sup> The *phrya* does not seem to occur in any well known grammatical work. This is perhaps synonymous with *mūrdhanya*, for in the production of *mūrdhanya* sounds *phrā* (tongue) plays the most important part. The Taittiriya Pr. describes the manner of their production as follows: *śubhagrena prativṛtīya mūrdhāni sa-vargasya* (II 37). Curiously enough the term *phrya* has never again been used in the NS.

12 14 <sup>2</sup> For different traditional views about the places of articulation of consonants see P5 p. 62.

mediate), ḥka from the root of the tongue (*ṣib:ṣmūṣiṣya*) and ḥpa from the throat as well as the chest (*ḥanṣiborasya*)

18-19. The Visarjaniya should be known as a sound from [the root of] the tongue.<sup>1</sup> These are the consonants which have been briefly defined by me. I shall now discuss the vowels with reference to their use in words.

### *Vowels: their quantity*

20. Of the above mentioned fourteen<sup>2</sup> vowels ten constitute homogenous pairs (*samāna*), of which the first ones are short and the second ones long.

### *Four kinds of word*

21. 'Constituted with vowels and consonants [described above] the words include verbs (*ākhyātā*), nouns (*nāma*), roots (*dhātu*), preposition (*upasarga*) and particles (*niṣpātā*), nominal affixes (*śaddhātā*), euphonic combinations (*sandhi*) and terminations for cases and verbs (*vibhakti*).

22. The characteristics of vocables have been mentioned in details by the ancient masters. I shall again discuss those characteristics briefly.

### *The noun*

23. The noun has its functions determined by the case-endings such as 'su' and the like, and by special meanings derived therefrom; and it is of five<sup>3</sup> kinds and has a basic meaning (*prātipadikārtha*) and gender<sup>4</sup>.

18-19. <sup>1</sup> See note 1 to 12-14 above.

20. <sup>2</sup> About the number of vowels see 8 note 1 above.

23. <sup>3</sup> Five kinds of noun have been enumerated by Goyānādra, in the *Saṃkṣiptasāra-vivaraṇa* (Ref. Halder, *Itihāsa*, p. 174).

<sup>4</sup> There is a difference of opinion about the number of basic meanings (*prātipadikārtha*) of a word. According to Pāṇini they are two: characteristics of a species (*jāti*) and object (*śravya*). Kātyāyana adds one more to the number which is gender (*liṅga*). But Nyāyabrahmā—a rather less known ancient authority—took their number to be four. According to him they are: characteristics of a species, object, gender and number (*samākhyā*). Patanjali however considered them to be five in number, e.g. characteristics of a species, object, gender, number and case (*kāraka*). (Halder, *Itihāsa* p. 447-45).

24. It (the noun) is known to be of seven d  
has six cases, and it is well-known as something t nstr-  
tured (*sādhya*), [and when combined thus with t ent case-  
endings] it may imply indication (*nirdeśa*)<sup>1</sup> giving to (*sam-*  
*pradāna*), taking away (*apādāna*) and the like

25. The verbs relate to actions occurring in the present and the past time and the like; they also are well-known as something to be constituted (*sādhya*), are distinguished and divided according to number and person.

### *The verb*

26. [A collection of] five hundred roots divided into twenty-five<sup>2</sup> classes is to be known as verbs in connexion with the Recitation, and they add to the meaning [of the nouns].

27. Those that *upasṛjanti* (modify) by their own special significance the meaning of the verbal roots included in the basic words are for that [very] reason called *upasarga*<sup>3</sup> (preposition) in the science of grammar (*samskāra-śāstra*).

### *The particle*

28. 'As they *nispātanti* (come together) with declined

24 <sup>1</sup> The seven classes probably relate to the seven groups of case-ending.

<sup>2</sup> *Nirdeśa* seems to relate 'nominatives, for it is one of the meanings of the case-endings. For an enumeration of these see Haldar, *Iuhāsa*, p. 170.

26 <sup>1</sup> There are different numbers of roots in lists (*Dhātupāṭha*) attached to different grammatical works. It is not known which gives their number as five hundred. Dhanapāla (970 A.C.) in his commentary on Jaina Śākatāyana's *Dhātupāṭha* gives some information on the subject. See Haldar, *Iuhāsa*, pp. 44). Verbal roots are divided according to Pāṇini into ten classes (*gaṇa*). Their division into twentyfive classes does not seem to occur in any well-known work.

27 <sup>1</sup> This definition of the *upasarga* follows Śākatāyana's view on the subject as expressed in the *Nirukta* (I. 1.3-4). According to this authority *upasargas* have no independent meaning, and they are merely auxiliary words modifying of the verbal roots (Haldar, *Iuhāsa*, p. 346).

28 <sup>1</sup> According to Pāṇini indeclinables (*avyaya*) of the *ca*-group are particles (*nispāta*). See I. 5 57. According to Patāñjali *nispāta* do the function

words (*pada*) to strengthen their basic meaning, root, metre<sup>1</sup> or etymology<sup>2</sup>, they are called *nīpāta* (particles).

### *The affixes*

29. <sup>1</sup>As it distinguishes ideas (*pratyaya*) and develops the meaning [of a root] by intensifying it or combining [it with another] or [pointing out] its essential quality (*sattva*), it is called *pratyaya* (affix).

### *The nominal affix*

30. <sup>1</sup>As it develops suitable meanings [of a word] by an elision [of some of its sounds], a separation [of its root and affix] or their combination and by [pointing out] an abstract notion, it is called *taddhita* (nominal affix).

### *The case-ending*

31. As they *viśvajanī* (distinguish between) the meaning of an inflected word or words with reference to their roots or gender, they are called *viśvajanī* (case-endings).<sup>1</sup>

of case-endings and intonation (*svara*=pitch accent). (on P.III.4.2) The author of the *Kāśikā* too accepts this view in this comments on P.I. 4.57.

<sup>1</sup> *Ca. va, tu, and hi* are instances of such *nīpātas*.

<sup>2</sup> It is not clear how *nīpātas*, strengthen the etymology given here. Probably the reading here is corrupt.

29 <sup>1</sup> Such an elaborate definition of the *pratyaya* does not appear to occur in any extant grammatical work. Ag. seems to trace it to the Aindra school of grammarians. The meaning of the definition is not quite clear. According to the common interpretation the *pratyaya* means that which helps to develop a meaning from root.

30 <sup>1</sup> This definition of the *taddhita* does not seem to occur in any well-known grammatical work. It describes the processes through which the *taddhita* suffix transforms a word.

31 <sup>1</sup> This definition follows the etymological sense of the term (*viśvajanī*). Durgasiṃha of the Kalāpa school says that the case-endings are so called because of their giving distinctive meaning to a word. See Halder, *Īhāsa*, p. 169.

*The euphonic combination*

32. Where a separated vowel or a consonant (combines with another)<sup>1</sup> by coming together in a word or words, it is called *sandhi* (euphonic combination).

33. As due to the combination of words and the meeting of two sounds (lit. letters) their sound sequence (*karma-sambandha*) *sandhiyate* (develops in a combination), it is called *sandhi* (euphonic combination).

*Compound words*

34. The *Samāsa* (compound word) which combines many words to express a single meaning, and suppresses affixes, has been described by the experts to be of six kinds, such as Tatpuruṣa and the like.

35. With these rules of grammar (*śabda-vidhāna*) which include minute details and suggestiveness, one should make a composition by combining words in verse or putting them loosely in prose.

*Two kinds of word*

36. *Padas* are inflected words, and are of two kinds, viz. those metrically used and those loosely put together in prose. Now listen [first] about the characteristics of words loosely used in prose.

32. <sup>1</sup>The *sandhi* is strictly speaking, not merely a combination of two sounds (vowels or consonants); in a great number of cases their mutual phonetic influence constitutes a *sandhi*. This is of five kinds, and relate to *īst-āra-s*, *vyatījana-s*, *prākṛti-s*, *anastīra-s*, and *visarga-s*.

<sup>2</sup> This 'coming together' depends on the shortness of duration which separates the utterance of the two sounds. According to the ancient authorities *sandhi* will take place when this duration will not be more than half a *mātrā*. It is for this reason that the two hemistichs in a couplet are never combined. (Hildar, *Īhāsa* p. 166).



### *Words in prose*

37. *Padas* used loosely in prose are not schematically combined, have not the number or their syllables regulated, and they contain syllables required [only] to express the meaning [in view].

### *Words in verse*

38. *Padas* metrically used consist of schematically combined syllables which have feet and caesura, and which have their number regulated.

### *Syllabic metres*

39. Thus arises a Rhythm-type (*cbandas*) called *Vṛtta* (syllabic metre) made up of four feet which expresses different ideas and consists of [short and long] syllables.

### *Rhythm-types*

40-41. Rhythm-types with feet are twenty six in number *Vṛttas* (syllabic metres) which are compositions including these Rhythm-types, are of three kinds, viz. even (*sama*), semi-even (*ardha-sama*) and uneven (*visama*).

41-42. These Rhythm-types which assume the form of different syllabic metres, have their bases in words. There is no word, without rhythm and no rhythm without a word. Combined with each other they are known to illuminate the drama

### *Twenty-six Rhythm-types*

43-49. [The Rhythm-type] with one syllable [in a foot] is called *Uktā*, with two syllables is *Atyuktā*, with three syllables *Madhyā*, with four syllables *Pratiṣṭhā*, with five syllables *Supratiṣṭhā*, with six syllables *Gāyatrī*, with seven syllables *Uṣṇik* with eight syllables *Anuṣṭup*, with nine syllables *Bṛhatī*, with ten syllables *Pañkti*, with eleven syllables *Triṣṭup*, with twelve syllables *Jagatī*, with thirteen syllables *Atijagatī*,

with twelve syllables Śakkari, with fifteen syllables  
 with sixteen syllables Aṣṭi, with seventeen syllables  
 with eighteen syllables Dhṛti, with nineteen syllables  
 with twenty syllables Kṛti, with twentyone syllables Prakṛti,  
 with twentytwo syllables Ākṛti, with twentythree syllables  
 Vikṛti, with twentyfour syllables Saṃkṛti with twentyfive  
 syllables Atikṛti<sup>1</sup>, and with twentysix syllables Utkṛti.

*Possible metrical patterns*

49-51. Those containing more syllables than these are known as Mālā-vṛttas. And the Rhythm-types being of many different varieties, metrical patterns according to the experts<sup>1</sup> are innumerable. The extent of these such as Gāyatrī and the like, is being given [below]. But all of them are not in use.

51-76. [Possible] metrical patterns of the Gāyatrī[type] are sixtyfour, of the Uṣṇik one hundred and twenty-eight, of the Anuṣṭup two hundred and fiftysix, of the Bṛhatī five hundred and twelve, of the Pañkti one thousand and twentyfour, of the Triṣṭup two thousand and forty-eight, of the Jagatī four thousand and ninetytwo, of the Śakkari, sixteen thousand three hundred and eighty-four, of the Atiśakkari thirtytwo thousand seven hundred and sixty-eight, of the Aṣṭi sixtyfive thousand five hundred and thirty-six, of the Atyaṣṭi one lac thirty one thousand and seventy-two, of the Dhṛti two lacs sixty-two thousand one hundred and forty-four, of the Atidhṛti five lacs twenty-four thousand two hundred and eighty-eight, of the Kṛti ten lacs forty-eight thousand five hundred and seventy-six, of the Prakṛti twenty lacs ninety-seven thousand one hundred and fifty-two, of the Ākṛti<sup>1</sup> forty-one lacs ninety-four

49-51 <sup>1</sup> They are mathematicians like Bhāskarācārya. See Līlāvāṭi, section 84. (ed. Jivānanda, p 50). Couplets following this are mostly spurious. See Introduction to the text.

51-76 <sup>1</sup> *Ślokas* giving the numbers of metres of the ākṛti, vikṛti, saṃkṛti, abhikṛti (atīkṛti) and utīkṛti classes seems to be corrupt in C.

thousand three hundred and four, of the Vikṛti eighty-three lacs eighty thousand six hundred and eight, of the Saṃkṛti one crore sixty-seven lacs seventy-seven thousand two hundred and sixteen, of the Abhikṛti (Atikṛti) three crores thirty-five lacs fifty-four thousand four hundred and thirty-two, of the Utkṛti six crores seventy-one lacs eight thousand eight hundred and sixty-four.

77-79. Adding together all these numbers of different metrical patterns we find their total as thirteen crores forty-two lacs seventeen thousand seven hundred and twenty-six.

*Another method of defining metres*

79-81. I have told you about the even metres by counting [their number]. You should also know how the triads make up the syllabic metres. Whether these are one, twenty thousand or a crore, this is the rule for the formation of all the syllabic metres or metres in general

81-82. Triads are eight in number and have their own definitions. Three syllables heavy or light, or heavy and light make up a triad which is considered a part of each metrical pattern.

83-84. [Of these eight triads] *bha* contains two light syllables preceded by a heavy one (— ∪ ∪), *ma* three heavy syllables (— — —), *ja* two light syllables separated by a heavy syllable (— ∪ ∪), *sa* two light syllables followed by a heavy syllable (∪ ∪ —) *ra* two heavy syllables separated by a light one (— ∪ —), *ta* two heavy syllables followed by a light one (— — ∪) *ya* two heavy syllables preceded by a light one and (∪ — —). *na* three light syllables (∪ ∪ ∪).

85-86. These are the eight triads having their origin in Brahmā. For the sake of brevity or for the sake of metre they are used in works on prosody, with or without [inherent] vowels (i.e. a).

86-87. A single heavy syllables should be followed by a light syllable as *la*.

Separation of two words [in speaking a verse] according to the rules [of metre] is called *caesura* (*yati*).

87-88. A heavy syllable is that which comes in a long or prolated (*pluta*) vowel, Anusvāra, and Visarga or comes after a conjunct consonant or sometimes occurs at the end [of a hemistich].

88-89. Rules regarding the metre, relate to a regular couplet (*sampat*), pause, foot, deities, location, syllables, colour, pitch and hyper-metric pattern.

#### *A regular couplet*

89-90. A couplet in which the number of syllables is neither in excess nor wanting is called a regular one (*sampat*).

#### *The pause*

90-91. The pause (*virāma*) occurs when the meaning has been finally expressed.

#### *The foot*

The foot (*pada*) arises from the root *pad*, and it means one quarter [of a couplet].

#### *Presiding deities of metres*

91-92. Agni and the like presiding over different metres are their deities.

#### *Location*

Location is of two kinds, viz. that relating to the body and that to a [particular] region.

#### *Quantity of syllables*

93. Syllables are of the three kinds, viz. short, long and prolated (*pluta*).

#### *Colours of metres*

Metres have colours like white and the like.

*Pitch of vowels*

94-95. The pitch of vowels is of three kinds, viz. high, low and medium. I shall speak about their character in connexion with the rules of Dhruvās. Rules [about their use] relate to the occasion and the meaning [of thing sung or recited].

*Three kinds of syllabic metre*

95-97. Syllabic metres are of three kinds, viz. even (*sama*), semi-even (*ardha-sama*) and uneven (*viṣama*).

If the number of syllables in a foot of any metre is deficient or in excess by one, it is respectively called Nivṛt or Bhurik. If the deficiency or excess is of two syllables, then such a metre is respectively called either Svarāt or Virāṭ.

98. All the syllabic metres fall into three classes such as divine, human and semi-divine.

99. Gāyatrī, Usnik, Anuṣṭup, Brhati, Triṣṭup and Jagatī belong to the first or the divine (*divya*) class.

100. Atijagatī, Śakkari, Atiśakkari, Asti, Atyasti, Dhrti and Atidhrti belong to the next (*i.e.* human) class.

101. Kṛti, Prakṛti, Vyākṛti (Ākṛti), Vikṛti, Saṃkṛti, Abhikṛti (Atikṛti) and Utkṛti belong to the semi-divine class.

102. O the best of Brahmins, now listen about the metrical patterns which are to be used in plays and which are included in the Rhythm-types described by me<sup>1</sup>.

Here ends Chapter XV of Bharata's Nāṭyaśāstra,  
which treats of the Verbal Representation  
and the Rules of Prosody.

102 <sup>1</sup> Some versions of the NŚ. read this couplet as the beginning of the next chapter.

## CHAPTER SIXTEEN

### METRICAL PATTERNS

#### *Tanu-madhyā*

1. Tanu madhya is a variety [of metres] of the Gayatri class. [In each of its feet] the first two and the last two syllables are heavy.<sup>1</sup> Example.

- 2    santyakta vibhūsā bhrastāñjana-netra |  
      hastārpita-gandā kim tvam tanu madhyā ||

*Tr.* O fair lady (lit. slim-waist'd one), why<sup>1</sup> have you cast off your ornaments, why are your eyes without collyrium and why are you resting the cheek on the palm of your hand?

#### *Makaraka śīrṣā*

3    [Of the same class is] Makaraka śīrṣā which has [in each of its feet] the first four syllables light and the last two heavy.<sup>2</sup> Example

4.    svayam upayāntam bhajasi na kantam |  
      bhajakam kim tvam makaraka-śīrṣā ||

*Tr.* You are not greeting the beloved one who has come to you of his own accord. O terrible one, why<sup>1</sup> are you so dull-headed.<sup>2</sup>

#### *Malini*

5. [The metre with] the feet of six syllables of

1 The definition of this metre is also its example, though an independent example also follows. Such is the case with many other metres defined in the NS.

2 <sup>1</sup> *Kim tvam*—why (are) you ..? Cp *Kim akṛāṇam eva dāṣṭam vasye na dīyate*, Kumar IV 7

3 <sup>1</sup> This is called *Saśvādāna* by Pr. P., Vr. R. and Sr. B

4 <sup>1</sup> See above & note 1

<sup>2</sup> *Makarakaśīrṣā*—having a head (i.e. brain) like that of a *rākṣa*. The allusion is perhaps to the foolish *rākṣa*s in the *Vāṇara makara-kāṇḍa* in the

which the second one is light [and the rest heavy] is called *Mālinī*<sup>1</sup>. Example :

6. *snāna-gandha-sragbhūṣa-vastra-bhūṣāyogaḥ |*  
*vyaktam evaisām tvam mālīnī prakhyatā ||*

*Tr.* By your perfumed bath, [wearing of] garlands, [good] dress and ornaments, you are recognised among these as the well-known wife of a garland maker.

### *Mālatī*

7. [The metre with] the feet of six syllables of which the second and the fifth are light and the rest heavy, is called *Mālatī*. Example.

8. *śobhate baddhayā śarpadâviddhayā |*  
*malatī-mālayā mālīnī līlaya ||*

*Tr.* The self possessed woman wearing the *Malatī* garland in which the bees are clinging, looks charming

### *Uddhatā*

9. [The metre with] the feet of seven syllables of which the second, the fourth and the fifth are light [and the rest heavy] is called *Uddhatā*. Example :

10. *danta kunta-kṛtāṅkam vyakulâlaka śobham |*  
*śimsatīva tavâsyam nirdayam rata-yuddham ||*

*Tr.* Your face which bears the marks of spear-like teeth [of the beloved] and is strewn over with your dishevelled hair, indicates indeed an un-remitting fight of love.

### *Bhramara mālīka*

11. [The metre with] the feet of seven syllables of

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*Pañcatantra*, IV., which really believed that the monkey had left its heart behind in the tree on the river-bank. Hence I translate the word as "dull-headed one"

5 <sup>1</sup> This is quite different from the metre *Mālinī* defined by Pingala and his followers. The NS calls this second *Mālinī* (with 15 syllables in each *pāda*) *Nandimukhā*. See below 73-74

which the first two and the last two are heavy [the first light] is called Bhramara-mālikā. Example:

12. nānā-kusuma-citre prāpte surabhi-māse |  
eṣā bhramati mattā kānte bhramara-mā .

*Tr.* O beloved one, this being the month of Caitra which is variegated with different flowers, cluster of bees are flying about intoxicated [with their smell]

### *Simha lila*

13. [The metre with] the feet of eight syllables of which the first, the third, the fifth, the seventh, the last and [the eighth] are heavy [and the rest light] is called Simha-lilo.<sup>1</sup> Ex

14. yat evayā hy-aneka-bhāvaiś ceṣṭitaṃ rahaṃ sugātri |  
tan-mano mama praviṣṭaṃ vṛtaṃ atra simha-līlam ||

*Tr.* That you have planned the love's embrace in various ways, O fair one, has entered into my mind as a lion's sport.<sup>2</sup>

### *Matta-ceṣṭita*

15. [The metre with] the feet of eight syllables of which the second, the fourth, the sixth and the eighth are heavy [and the rest light] is called Matta-ceṣṭita.<sup>3</sup> Example:

16. sadā vighūrṇitēkṣaṇaṃ vilambitākulālakam |  
asaṃsthitaiḥ padaiḥ privā karoti matta-ceṣṭitaṃ ||

*Tr.* The beloved one with her eyes always rolling, hairs hanging down dishevelled, and footsteps unsteady, is behaving like a person who is intoxicated.

### *Vidyul-lekhā*

17. [The metre with] the feet of eight syllables of which all are heavy, is called Vidyul-lekhā.<sup>4</sup>

13 <sup>1</sup> C. gives the name as Simhalakha. 14 <sup>2</sup> The translation follows Ag.

15 <sup>3</sup> This metre is named as Pramāṇikā in Pr. P.

17 <sup>4</sup> B. gives the name as Vidyul-mālā This is the name in Pingala and Śr. B.



## Example:]

[vyomnī |

18. sāmbo-bhārair ānardadbhiḥ śyāmāmbhodair vyāpte  
ādityāṁśu-spardhiny-śā dīksu bhrāntā vidyul-lekhā ||

*Tr.* The sky being overcast with dark clouds which are roaring and are laden with masses of water, a flash of lightning which rivals the sun-beam, is running [there] in all directions

*Citta-vilāsita*

19. [The metre with] the feet of eight syllables of which the fifth, the seventh and the last are heavy [and the rest light] is called Citta-vilāsita.<sup>1</sup> Example,]

20. smita-vaśa-viprahāśair daśana padair amibhiḥ |  
varatanu pūrṇa-candram tava mukham āvṛnoti ||

*Tr.* O fair lady (lit fair-limbed one),<sup>1</sup> your face with the teeth revealed on account of the smile, outshines (lit covers) the full moon

*Madhukarī*

21. [The metre which has] the feet of nine syllables of which the last three are heavy [and the rest light] is called Madhukarī.<sup>1</sup> Example,]

22. kusumitam abhipāśyanti vividha-carugaṇaiś-channam |  
vanam anīla-gandhādhyam bhramatī madhukarī hrstā ||

*Tr.* Seeing the woodland covered with various trees full of flowers, and redolent with a fragrant breeze, the female bee is flying about in [sheer] delight.

19 <sup>1</sup> C omits this metre

20 <sup>1</sup> This mode of addressing a beloved woman is at least as old as the time of Patañjali who quotes the fragment of a poem as follows: *varatanu sampravadanti kulakutāb* (Ref. Apte's Guide to Skt § 319)

21 <sup>1</sup> This metre is called Bhujagaśubhṛtā (\*yutā, \*vṛtā) by Pingala and his followers

*Kuvalaya-mālā*

23. [The metre which has] the feet of ten syllables of which the first and the last three are heavy [and the rest light] is called Kuvalaya-mālā.<sup>1</sup> Example:

24. asmims te bhramara-nibhe kānte  
 nānā-ratna-racita-bhūṣāḍhye |  
 śobhām āvahati śubhā mūrdhani  
 protphullā kuvalaya-mālēyam ||

*Tr.* O dear one, this shining garland of full-blown Kuvalaya flowers fastened on the lovely bee-like hairs of your head, richly decorated with various jewels, brings forth a special glamour

*Mayūra-sārīṇī*

25. [The metre which has] the feet of ten syllables of which the second, the fourth, the sixth and the eighth are light [and the rest heavy] is called Mayūra-sārīṇī.<sup>2</sup> Example:

26. naiva te'sti saṅgamo mānuṣair  
 nāsti kāmabhoga cihṇam anyat |  
 garbhiṇīva dṛśyase hy-anārye  
 kiṃ mayūra-sārīṇī tvam evam ||

*Tr.* O ignoble one, you have no union with men, neither have you any sign of love's enjoyment. Still you look like one who is enceinte. You indeed behave like a pea-hen.<sup>3</sup>

*Dodhaka*

27. [The metre with] the feet of eleven syllables of which the first, the fourth, the seventh the tenth and the last are heavy [and the rest light] is called Dodhaka. Example:

23 <sup>1</sup> This is called Panava by Pingala and his followers.

24 <sup>1</sup> *Kuvalaya* is a blue aquatic flower of the Lotus class.

25 <sup>1</sup> Pingala gives the name as *Mayūrasā* and so does Vr. R.

26 <sup>1</sup> This relates the belief that the pea-fowls' sexual union takes place in complete seclusion.

28. praskhalatāgrapada-pravicāram  
 maita-vighūrṇita-gātra-vilāsam |  
 paśya vilāsini kuñjaram etam  
 dodhaka-vṛttam ayaṁ prakaroti ||

*Tr.* O merry lady, look at this elephant which with its faltering steps of the front legs, and with the body playfully moved about [as if in] intoxication, is imitating the manner of a *dodhaka*.<sup>1</sup>

### *Motaka*

29. [The metre with] the feet of eleven syllables of which the first two, fifth, the eighth, and the last are heavy [and the rest light] is called Motaka. Example:

30. eso'mbuda-nisvana-tulya-ravaḥ  
 ksibaḥ skhalamāna-vilamba-gatiḥ |  
 śrutvā ghana-garjitam adṛi tate  
 vṛkṣān prati motayati dviradaḥ ||

*Tr.* This elephant hearing the clouds roaring in the mountain valley, is trumpeting in excitement as loudly as the [rain]- clouds, and is rushing with faltering steps to the trees.

### *Indra-vajrā*

31. [The metre with] the feet of eleven syllables of which the third, the sixth, the seventh and the ninth are light, [and the rest heavy] is called Indra-vajrā. Example:

32. tvam durṇirīkṣyā durita-svabhāvā  
 duḥkhaika sādhyā kathinaika-bhāvā |  
 sarvāsv-avasthāsu ca kāma-tantre'  
 yogyāsi kim vā bahunêndravajrā ||

*Tr.* You are hard to be looked at, have a troublesome nature, are difficult to be won over, and you have an unmixed (lit, one) hard feeling.

28 <sup>1</sup> We are not sure of the meaning of the word *dodhaka*. Ag. writes *dodbakena gīyamānam vṛttam dodbaka-vṛttam*.

29 <sup>1</sup> This is named as Motanaka by Gaṅgādāsa in Ch. M.

and in the practice of love, you are unfit (*ajogjā*) at ever  
short you are [like] the thunder-bolt of Indra,

*Upendra-vajrā*

33. [The metre with] the feet of eleven syllables of which the first, the third, the sixth, the seventh and the ninth are light [and the rest heavy] is called Upendra-vajrā. Example.

34. priye śrīyā varṇa-viśeṣaṇena  
smitena kāntyā sukumāra-bhāvāt |  
amī guṇā rūpa-guṇānurūpā  
bhavanti te kiṃ tvam upendra-vajrā ||

*Tr.* O beloved one, due to your beauty, the special colours [of your dress], smile, grace and delicate bearing, these qualities of yours have matched the qualities of the [beautiful] form. Are you the thunder-bolt of Upendra (*Viṣṇu*)?<sup>1</sup>

*Rathôddhatā*

35. [The metre with] the feet of eleven syllables of which the first, the third, the seventh, the ninth and the last are heavy [and the rest light] is called Rathôddhatā. Example.

36. kiṃ tvayā subhata [dhūrya] varjitam  
nātmano na subridāṃ priyam kṛtam |  
yat palāyana-parāyaṇasya te  
yāti dhūlir adhunā rathôddhatā ||

*Tr.* O good soldier, having left the van you have done neither any good to yourself nor to your friends, for while running away [from the battle field] the dust [on your road] rises now [as if] scattered by chariots.<sup>1</sup>

*Svāgatā*

37. [The metre with] the feet of eleven syllables of which the first, the third, the seventh and the tenth and the last are heavy [and the rest light] is called Svāgatā. Example.

34 <sup>1</sup> Cf. *Upendra-vajram tu indra dhanusī upamitam* etc. (*Ag*)

36 <sup>1</sup> B. gives an additional example of this metre (*B. XV. 48*).

38. adya me saphalam āyata-netre  
 jīvitam madana-saṁśraya-bhāvam |  
 āgatāsi bhavanam mama yasmāt  
 svāgatam tava varoru niśīda ||

*Tr.* O the large-eyed one, today my life and love have attained their object; because you have come to my house. O fair lady, you are welcome, please be seated.

### *Śālīni*

39. [The metre with] the feet of eleven syllables of which the sixth and ninth are light [and the rest heavy] is called Śālīni. Example;

40. śilabhraste nurgunc yā'prakopā  
 loka dhairyād apriyam na bravīsi |  
 āryam śilam sādhvaho te'nuvrttam  
 mādhyuryādhyā sarvadā śālīni tvam ||

*Tr.* You have no anger for one who lacks good conduct and is worthless, and on account of your patience with the people you do not utter harsh words to any one. O good lady, you have adopted a noble conduct; you are a housewife full of sweetness in every respect.

### *Totaka*

41. [The metre with] the feet of twelve syllables of which the third, the sixth, the ninth and the last are heavy [and the rest light] is called Totaka. Example;

42. kim idaṁ kapaṭāśraya-durviśaṁ  
 bahu-śāṭhyam athôlbāṇa-rūkṣa-katham |  
 svajana-priya-sajjana-bheda-karam  
 nanu totaka-vṛttam idaṁ kuruse ||

*Tr.* Why is this crooked and insufferable conduct full of villainy, and unambiguous (lit. direct) and harsh words hurting the relations, dear ones and [other] good people? You are indeed behaving like a hammer,

### *Kumuda-nibbā*

43. [The metre with] the feet of twelve syllables of

which the first four, the eighth and the tenth are the rest heavy] is called Kumuda-nibhā<sup>1</sup>. Example

44. kumuda nibha tvam kāma bana-viddī a  
 kim asi natabhrūh śita-vāta dagdhā  
 mṛdu-nalinīvâpāndu-vaktra śobhā  
 katham api jatā agratah sahhirani ||

*Tr.* O fair eyed damsel being like a Kumuda flower, why have you been struck with cupid's arrow and why do you appear before your friends with a pale face like a delicate Nalinī blasted by cold wind ?

*Candra lekha*

45. [The metre which has] feet of twelve syllables of which the first five, the seventh and the tenth are light [and the rest heavy], and the caesura falls after the first five syllables, is called Candra-lekhā. Example

46. vaktram saumyam te padma-patrâyatâksam  
 kāmasyâvāsam subhruvoś câvabhāsam |  
 kāmasyâpīdam kāmam âhartu-kāmam  
 kantya tvam kânte candra lekhêva bhasi ||

*Tr.* O beloved one, your sweet face with eyes as large as lotus-petals and the splendour of your beautiful eyebrows, are the abode of love, and they are prone to bring love even to the god of love you shine as it were like the moon

*Pramitâksara*

47. [The metre with] feet of twelve syllables of which the third, the fifth, the ninth and the last are heavy [and the rest light] is called Pramitâksara Example

48. smita-bhāsīni hy-acapalâparusā  
 nibhrtâpavāda-vimukhi satatam |  
 yadi kasya cid yuvatir asti sukhā  
 pramitâksarā sa hi pumân jayati ||

43 <sup>1</sup> B gives another metre of this name with a different scheme and an example of this (B XV. 56-58)

*Tr.* If any one has a pleasing young wife with restrained speech, who is always smiling and averse to speaking ill of him [even] secretly, and is never fickle or harsh, that person verily thrives.

### Vamśasthā

49. [The metre with] the feet of twelve syllables of which the second, the fourth, the fifth, the eighth, the tenth and the last are heavy [and the rest light], is called Vamśasthā. Example:

50. na me priyā yad bahumāna-varjitā  
 kṛtāpriyā [tathā] paruṣābhībhāṣanāḥ |  
 tathā ca paśyāmy-aham adya sā dhruvam  
 ksanena vamśastha-gatim karisyati ||

*Tr.* She is not dear to me, for she is wanting in esteem [for me] and her harsh words [also] have made her displeasing [to me]. So I see today that she will surely make at once the movement of a sabre.

### Harina-plutā

51. [The metre with] feet of twelve syllables of which the fourth, the seventh, the tenth and the last are heavy [and the rest light] is called Harina-plutā<sup>1</sup>. Example:

52. parusa-vākya-kaśābhīhatā tvayā  
 bhaya-vilokana-pārśva-nirikṣanā |  
 varatanuḥ pratata-pluta-sarpanair  
 anukaroti gatair harina-plutam ||

*Tr.* Smitten by the whip of your harsh words, the fair lady (lit. fair-limbed one)<sup>2</sup>, looking with terrified eyes to her sides and running away continuously with quick steps, is imitating by her movements a deer's gallop

### Kāmadattā

53. [A metre with] the feet of twelve syllables of

51 <sup>1</sup> This is called Druta-vilambita by Pingala and his followers.

52 <sup>2</sup> See above 20 note 1.

which the seventh, the ninth, the eleventh and the thirteenth [and the rest light] is called Kāmadattā<sup>1</sup>.

54. karaja-pada-vibhūṣita yathā tvam  
 sudatī daśana-vikṣarâdharā ca ।  
 gatir api caranâvalagna-mandā  
 tvam asi mṛga-samâkṣi kāmādatā ॥

*Tr.* O fair lady<sup>1</sup>, you have been adorned with the marks of nails, your lips have been bitten by teeth, and your gait also is faltering and slow. It seems, O deer-eyed one, that you have given [yourself up] to [the enjoyment of] love.

### *Aprameyī*

55. [The metre with] the feet of twelve syllables of which the first, the fourth, the seventh and tenth are light [and the rest heavy], is called Aprameyā<sup>1</sup>. Example:

56. na te kācid anyā samā drśyate strī  
 guṇair yā dvitīyā tṛtīyāpi cāsmīn ।  
 mamêyam matir sarvam lokam âlokyā  
 jagaty-aprameyâsi sṛṣṭā vidhātṛ ॥

*Tr.* Nowhere to be seen another woman who is your equal, and there is in this [world] none who is [even] second or third to you in order of merit. The creator has made you matchless.

### *Padminī*

57. [The metre with] the feet of twelve syllables of which the second, the fifth, the eighth and the eleventh are light [and the rest heavy], is called Padminī<sup>1</sup>. Example:

58. deha-toyâśayâ vaktra-padmôjvalā  
 netra-bhṛṅgâkulā danta-hamsaiḥ smitā ।  
 keśa-patrac-chadā cakravāka-stanī  
 padminīva priye bhāsi me sarvadā ॥

53 <sup>1</sup> C. calls this Kāma-mattā.

54 <sup>1</sup> *Sudatī*—O fair-toothed one

55 <sup>1</sup> This is called Bhujanga-prayāta by Pingala and his followers.

57 <sup>1</sup> This is called Sragvinī by Pingala and his followers



*Tr.* O dear lady, you always appear to me like a lotus-lake, for your body is a pool of water which shines by the lotus-face, and your eyes are the restless bees [there], and you smile with the swan-like teeth, and your hairs are [the lotus]-leaves, and the breasts are like the Cakra-vālas [swimming there].<sup>1</sup>

### *Paṭuvṛtta*

59 [The metre with] the feet twelve syllables of which the first six and the tenth are light [and the rest heavy], is called Paṭuvṛtta.<sup>1</sup> Example:

60. upavana-salilānām bāla-padmaīr  
bhramara-parabhṛtānām kanṭha-nādaḥ |  
samada-gati-vilāsaḥ kāmīnīnām  
kathayati paṭu-vṛttaṁ madhu-māsaḥ ||

*Tr.* The month of Caitra (lit. honey-month) with lotus-buds in the garden lakes, songs of bees and cuckoos and the playful movements of intoxicated women, is announcing its smart manners.<sup>1</sup>

### *Prabhāvatī*

61 [The metre with] feet of twelve syllables of which the second, the fourth and the ninth the eleventh and the last are heavy [and the rest light] is Prabhāvatī. Example:

62. katham nv-īdam kamala-viśāla-locane  
grhaṁ ghanaiḥ pibita-kate nīśākare |  
acintayanty-abhinava-varsa-vidyutas  
tvam āgatā sutanu yathā prabhāvatī ||

*Tr.* O fair one, with eyes as large as a lotus, how have you come like a goddess (lit. radiant being) to this house [of mine] when rays of the moon have been covered by clouds, and you have not cared for the impending (lit. new) rains and the lightning?

58 <sup>1</sup> B gives a second example (B XV. 77) which seems to be a variant of this.

59 <sup>1</sup> This is called Puta by Pingala and his followers

60 <sup>1</sup> I am not certain about the exact meaning of the term *paṭuvṛtta*. One ms. gives it as *paṭuvṛtta* (see B) which I adopt

*Prabarsanī*

63. [The metre with the] feet of thirteen syllables of which the first three, the eighth, the tenth and the thirteenth and the last are heavy [and the rest light] is called *Prabarsanī*. Example:

64. bhāvasthair madhura-kathaiḥ subhasitais tvam  
sāṭopa-skhalita-vilambita gatais ca |  
nānāṅgair harasi manāmsi kāmukānaṃ  
suvyaktam hy-atijagati praharsanī ca ||

*Tr.* [O fair one], by your loving and sweet words, witty sayings, majestic, faltering and slow steps, and by the various graceful movements of other limbs you captivate the mind of lovers. It is very clear that you are enrapturing beyond [anything else in] this world.

*Matta-mayūra*

65. [The metre with] the feet of thirteen syllables of which the sixth, the seventh, the tenth and the eleventh are light [and the rest heavy], is called *Matta mayūra*. Example.

66. vidyun-naddhāḥ sēndra-dhanur-dyotita dehā  
vātoddhūtāḥ śveta-balakā-kṛta śobhāḥ |  
ete meghā garjita-nādōj्ज्वाला-cinhā  
prāvṛt-kālam matta-mayūram kathayanti ||

*Tr.* These clouds [characterised] by a thundering noise and brilliant signs containing lightning and rainbow, moved about by the wind, and adorned with white cranes speak of the [arrival of the] rainy season which maddens peacocks.

*Vasanta-tilakā*

67. [The metre with] the feet of fourteen syllables of which the first two, the fourth, the eighth and the eleventh and the thirteenth and the last are heavy [and the rest light] is called *Vasanta-tilakā*. Example:

68. citrair vasanta-kusumaiḥ kṛta-keśa-hastā  
srag-dāma-mālya-racanā-suvibhūsitāṅgi |

nāgāvatamsaka vibhūṣita-karna-pāśā  
sākṣād vasanta-talakēva vibhāti nārī ||

*Tr.* This well-dressed woman who has adorned her braid of hairs with many-coloured vernal flowers, and the rest of her body with various types of flower garlands<sup>1</sup> and lobes of her ears with snake-like ear-ornaments, looks indeed like the decoration (*talaka*) on the forehead [of the goddess] of spring

### *Asambādhā*

69. [The metre with the] feet of thirteen syllables, of which first five and the last three are heavy, [and the rest light] is called *Asambādhā*. Example -

70. māni lokajñāḥ śruta-bala-kula-śilādhyo  
yasmīn sammānam na sadṛśam anupaśyed-dhī |  
gacchet-tam tyaktvā druta gatiṃ aparaṃ deśam  
kṛṣṇa-nānārthair avanir-īyam asambādhā ||

*Tr.* A proud person who knows the world and is learned, strong, of high birth and character, must leave [a country] in which he does not receive adequate honour, and should quickly go to a different land; for this world is scattered over with wealth of many kinds and offers no obstruction [to such a person].

### *Śarabbā*

71. [The metre with the] feet of fourteen syllables of which the first four the tenth, the eleventh, the thirteenth and the last are heavy [and the rest light] is called *Śarabbā*. Example -

72. eśā kāntā vrajati lalitā vepamānā  
gulmacchannam vanam-uru nagaiḥ sampraviddham |  
hā hā kastam kim idam-iti no vedmi mūḍho  
vyaktam krodhāc-charabha-lalitāṃ kartu-kāmā ||

*Tr.* This beloved lady goes trembling in a graceful manner to the forest covered with shrubs and interspersed with high hillocks. Ah,

68 <sup>1</sup> *Śrak* and *mālyā* are used here probably to indicate two different kinds of garlands

what a pity, the fool that I am, I could not understand that she is openly playing the graceful role of a young elephant

### *Nāṇḁmukhī*

73. [The metre with] the feet of fifteen syllables of which the first six, the tenth, and the thirteen are light [and the rest heavy], is called Nāṇḁmukhī.<sup>1</sup> Example

74. na khalu tava kadā-cit krodha-tāṁrayataksam  
bhrukuṭi-valīta-bhaṅgaṁ drṣṭa-pūrvam mayāsyam |  
kim-īha bahubhir-uktair yā mamaśā hṛdisthā  
tvam-asī madhura-vākya devī nāṇḁmukhīva ||

Tr. Never before have I seen your face with eyes red in anger and with eyebrows curved by a frown. O lady, what more shall I say? Are you the [same] sweet-tongued one who resides in my heart and has a jolly face?

### *Gaja-vilasita*

75. [The metre with] the feet of sixteen syllables of which the first, the fourth, the sixth and the last are heavy [and the rest light] is called Gaja-vilasita.<sup>1</sup> Example:

76. toyadharah sudhīra-ghana-paṭu-pataha-ravaḥ  
sarja-kadamba-nīpa-kuṭaja-kusuma-sutabhim |  
kandala-sēndragopaka-racitam avanītaṁ  
vikṣya karoty-asau vṛṣabha-gaja-vilasitakam ||

Tr. On seeing the surface of the earth adorned with the Kandala and the Indragopa, and perfumed with the flowers of Sal, Kadamba<sup>2</sup>, Nīpa,<sup>3</sup> and Kutaja, this cloud with its loud and clear drum-like peals of thunder (its sounds of the clouds) imitates the sportful movement of a bull and an elephant.

73 <sup>1</sup> This is called Mālinī by Pingala and his followers

75 <sup>1</sup> This is called Rṣabha-gaja-vilasita by Pingala and his followers

76 <sup>1</sup> Kadamba and nīpa are usually considered synonymous. It is just possible that these are two different trees with these two names, and later writers have ignored the difference which may be very slight. It may be noted here that the Concise Oxford Dictionary defines nīpa as a 'kind of E. Indian palm.'

<sup>2</sup> See note 1 above.

*Pravara-lalita*

77. [The metre with the] feet of sixteen syllables of which of the second, third, the fourth, the fifth, the sixth, the twelfth the thirteenth, the fifteenth and the last are heavy [and the rest light] is called Pravara-lalita. Example :

78. nakhâlidham gâtram daśana-khacitam cōṣṭha-gaṇḍam  
śīrah puspôn-miśram pravilulita-keśâlakântam |  
gaṇi khinnâ cēyam vadanam apī sambhrānta-netram  
aho ślāghyam vṛttam pravara-lalitam kâma cestam ||

Tr. Her body has been scratched by nails, and lips and cheeks are bitten by teeth, the head is set with flowers, hairs have their ends scattered, and her gait is languid, and the eyes are restless. Ah, a very graceful exploit of love, has taken place in a praiseworthy manner.

*Śikharinī*

79. [The metre with] the feet of seventeen syllables of which the second, the third, the fourth, the fifth, and sixth, the twelfth, the thirteenth and the last are heavy [and the rest light], is called Śikharinī. Example :

80. mahānadyâbhoge pulinam iva te bhātu jaghanam  
tathâsyam netrâbhyām bhramara-sahitam paṇkajam-iva  
tanu-sparśaś-cāyam sutanu sukumāro na parusaḥ  
stanâbhyām tungâbhyām śikharinī-nibhā bhāsi dayite ||

Tr. Your hip is like the sand-bank on the margin of a river, your face together with the eyes, is like a lotus with the bees, the touch of your body O fair one, is soft and not rough; with your two elevated breasts you look like a lake between two hills, O dear one.

*Vṛsabha-cestita*

81. [The metre with the] feet of seventeen syllables of which the first five, the eleventh, the thirteenth, the fourteenth, and the sixteenth are light [and the rest heavy] is called Vṛsabha-cestita<sup>1</sup>. Example :

81. <sup>1</sup> This is called Harinī by Pingala and his followers.

82. jalada-ninadam śrutvā garjan madoccaya da  
 vilikhatī mahim śrngākṣepair mṛgah prati  
 sva-yuvati-vrto goṣṭhād goṣṭham prayati  
 vṛṣabha-lalitam citram vṛttam karoti ca sad ॥

On hearing the thundering noise of the clouds the beast maddened with an excess of rut, is striking the earth with its horns and is bellowing in reply. And then, surrounded by young females of its class goes fearlessly from one cow-pen to another and has the ox's sportive exploits of many kinds on the green [pasture].

### Śrīdharā

83. [The metre with] the feet of seventeen syllables of which the first four, the tenth, the eleventh, the thirteenth, the fourteenth and the last are heavy [and the rest light], is called Śrīdharā. Example:]

[dhūpaih

84. snānaiś cūrṇaiḥ sukha-surabhibhir gaṇḍa-lepaiś ca  
 puspaiś cānyaiḥ śīraś-racitair vastra yogaiś-ca tais-taiḥ  
 nānā-ratnaiḥ kanaka-racitair aṅga-sambhogā saṁsthair  
 vyaktam kānte kamala-nīlayā śrīdharēvātī bhāsi ॥

O beloved one, by your bathing, powders, pleasantly fragrant paste smeared on your cheek, the [hair-perfuming] incense, flowers set on the hair (lit head), various clothes and many jewels combined with gold worn on the limbs, you shine indeed very much like the lotus-dwelling [one] who is the goddess of beauty.

### Vamśa-patra-patita

85. [The metre with] the feet of seventeen syllables of which the first, the fourth, the tenth and the last are heavy [and the rest light], is called the Vamśa-patra-patita.

Example:]

86. esa gajo'dri-mastaka-tate kalabha-parivṛtaḥ  
 kṛīḍati vrkṣa-gulma-gahane-kusuma-bhara-nate ।

83 <sup>1</sup> This is called Mandākrāntā by Pingala and his followers.

megha-ravam niśamya muditaḥ pavana-jaṇa-samah  
sundarī vamsa-patra-patitam punar-āpi kurute ||

O fair lady, this elephant which surrounded by young ones is playing near the peak of the hill in the thick forest of trees and shrubs laden with flowers, is delighted to hear the roaring of clouds, and is moreover causing, like the wind, the bamboo leaves to fall [on the ground].

### *Vilambita-gati*

87. [The metre with the] feet of seventeen syllables of which the second, the sixth, the eighth, the twelfth, the fourteenth, the fifteenth and the last are heavy [and the rest light], is called Vilambitagatī<sup>1</sup>. Example;

88. viḡhūrṇita-vilocanā pṛthu vikṛṇa-hārā punah  
pralamba-raśanā calat-skhālita-pada-manda-kramā |  
na me pryam idam janasya bahumāna-rāgeṇa yan  
madena vīvaśā vilambita-gatiḥ kṛtā tvam priye ||

O beloved one, your eyes are rolling, the large necklace is displaced, the girdle is hanging loose, and your slow steps are faltering; I indeed like<sup>2</sup> thus your slow gait that you assume out of overwhelming pride due to this man's love and respect [for you]

### *Citra-lekhā*

89. [The metre with the] feet of eighteen syllables of which the first five, the eleventh, the twelfth, the fourteenth, the fifteenth, the seventeenth and the last are heavy [and the rest light] is called Citra-lekhā<sup>3</sup>. Example;

90. nānā-ratnādhyair-bahubhir-adhikam bhūṣanair-

aṅga-samsthair-

nānā-gandhādhyair madana-jananair aṅga-rāgaś-ca hr̥dyair |  
keśair snānārdrair kusuma-racitair vastra-rāgaish vicitrair  
kānte samkṣepāt kim iha bahunā citra-lekhēva bhāsi ||

87 <sup>1</sup> This is called Pṛthvī by Piṅgala and his followers.

88 <sup>2</sup> lit. Is it not dear to me ?

89 <sup>3</sup> This is called Kusumita-latā-velhā by Piṅgala and his followers.

O beloved one, you shine very much with the many ornaments worn on your limbs, various pleasant cosmetics rich inspiring scents, hairs wet after bath and decorated with varied colours of your clothes. What shall I say more? To appear like Citralekhā, (the heavenly nymph).

### *Śārdūla-vikrīḍita*

91-92. [The metre with] the feet of nineteen syllables of which the first three, the sixth, the eighth, the twelfth, the thirteenth, the fourteenth, the sixteenth, the seventeenth and the last are heavy [and the rest light], is called Śārdūla-vikrīḍita. Example:]

93. nānā śāstra-śataghni-tomara-hatāḥ prabhastā-sarvâyudhāḥ  
nirbhinnôdara-bāhu vaktra-nayanā nirbhartsitāḥ śatravaḥ |  
dhairyôtsāha parākrama-prabhrtibhis-tais tair vicitrair-guṇaiḥ  
vrttam te ripu-ghātī bhāti samare śārdūla-vikrīḍitam ||

The enemies have been repelled [after some of them have been] killed with various weapons, Śataghni and Tomara, and [some have] their bellies, arms, face and eyes pierced and [some have] lost all their weapons. Your enemy-killing exploits in the battle, comparable to the tiger's sports and characterised by virtues such as, patience, energy and valour, are splendid.<sup>1</sup>

### *Suvadanā*

94-95. [The metre with the] feet of twenty syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the sixteenth and the last are heavy [and the rest light], is called Suvadanā. Example:]

96. netre līlāsānte kamala-dala-nibhe bhrū-cāpa-rucire  
gaṇḍôṣṭham pīna-madhyam sama-sahita-ghanaiḥ snigdhas ca  
daśanāḥ |  
kaṇṭh-amsa-pralambau<sup>1</sup> cibukam apī natam ghoṇā surucirā  
sarvasmin martya-loke varatanu vibhīṣyāḥ suvadanā ||

93 <sup>1</sup> B gives an additional example of this (B XV. 123).

96 <sup>1</sup> For long ear-lobes as signs of beauty see Buddha-images.



Your eyes are like lotus petals, beautiful with the bow like eyebrows and their ends are playfully lazy, the cheeks and lips are plump in their middle, the teeth are all equal, in a line, thickly set and shining, the ears are hanging down as far as the shoulders, the chin is bent and the nose is beautiful. O fair lady, in this mortal world you are indeed the only fair-faced woman whose face has been [carefully] fashioned

### *Sragdharā*

97-98. [The metre with] the feet of twentyone syllables of which the first four, the sixth, the seventh, the fourteenth, the fifteenth, the seventeenth, the eighteenth, the twentieth and the last are heavy [and the rest light] is called Sragdharā. Example,

99. cūtāśokāravindaiḥ kuruvaka-tīlakaiḥ karnilāraiḥ śirīśaiḥ  
punnāgaiḥ pārijātaiḥ vakula kuvalayaiḥ kimsukaiḥ atimuktaiḥ |  
etaiḥ nānā-prakāraiḥ kusuma-surabhibhir vīprakṛitaiś ca taitaiḥ  
vāsantaiḥ puspā-vṛndaiḥ naravara vasudhā sragdarētādya bhātī ||

O king (lit. best among men), due to the many and various sweet smelling vernal flowers such as, Cūta Aśoka, Aravinda, Kuravaka, Tīlaka, Karnikara, Śirīṣa, Punnaga, Pārijāta, Vakula, Kuvalaya, Kimsuka and Atimukta, this earth looks today like a woman wearing [many] garlands of flowers

### *Madraka*

100-101 [The metre with] the feet of twentytwo syllables of which the first, the fourth, the sixth, the tenth, the twelfth, the sixteenth, the eighteenth, and the last are heavy [and the rest light], is called Madraka. Example,

102. udyatam eka-hasta-catanam dvitīya-kara recitam

suvinatam

vamśa-mṛdaṅga vādyā madhuram vicitra laranānvitam bahu

vidham |

madrakam etad adya subhagair vidagdha-gatī-ceṣṭitaiḥ su-lalitair  
nrtyasi vibhramāṅkula padam varōru lalita-kṛiyam sama-rasam ||

O fair lady, with one of your hands raised up bent, you are dancing today in accompaniment of flutes and drums the Madraka dance in which your feet in a hurry, you are making happy, clever and graceful in pursuance of many and various Karanas, and this dance in delicate acts, is imbued uniformly with a Sentiment (*rasa*)

### *Aśvalalita*

103-104. [The metre with] the feet of twentythree syllables of which the fifth, the seventh, the eleventh, the thirteenth, the seventeenth, the nineteenth and the last are heavy [and the rest light], is called Aśvalalita Example:—

105,    ratha haya nāga yaudha-purusarh  
                   sāṃkulam alam balam samuditam  
                   śara-śata śakti-kunta pariḥāsti-  
                   yastī vitatam bahu praharanam |  
          ripu śata-mukta śastra sava bhūta  
                   śamkita bhatam bhayākulam idam  
                   krtam abhivikṣya samyuga mukhe  
                   samīpsita gunam tvayāśvalalitam ||

[Even after] seeing this completely assembled army consisting of chariots, horses, elephants, and fighters, the manifold assaults spread by hundreds of arrows, darts, javelins, clubs and swords, and the foot-soldiers terrified and afraid on account of the noise of released missiles, and the terror stricken directions you have practised in the van of the battle the sportful movements of a horse, the merit of which is very much emulated [by people]

### *Megha-mālā*

106-107. [The metre with] the feet of twentyfour syllables of which the first six, the eighth the eleventh, the fourteenth the seventeenth, the twentieth and the twentythird are light [and the rest heavy], is called Megha-mālā Example—

108. pavana-vala-samâhrtā tīvra-gambhīra-  
 nādā balākâvali-mekhalā  
 kṣitīdhara-sadrśôcca-rūpā mahānila-  
 dhumâyamānâmbu-garbhôdvahā |  
 sura pati dhanur-ujjvala-badha-kakṣyā  
 tadid-dyota sannāha-pattôjjvalā-  
 gagana-tala-visātini prāvṛṣṇyôn-  
 natā megha-mālā 'dhikam śobhate ||

The expanse of high-soaring clouds of the rainy season, massed together by a strong wind and moving in the sky, having deep and piercing sounds, wearing a flight of cranes as their girdle, carrying in the womb watery vapour, looking like smoke of deep blue colour, girding the waist with the rainbow as the belt, having the armour-plates illumined by the flash of lightning, looks indeed very magnificent

*Karuṇcā-pādi*

109-110. [The metre with] the feet of twentyfive syllables of which the first, the fourth, the fifth, the sixth, the ninth, the tenth, and the last are heavy [and the rest light] is called Karuṇca pādi. Example.

111 yah kila dāksam vidruta somam kratuvaram  
 a-camasam apagata-kalaśam  
 pātita yūpam kṣipta caśalam vicayanam  
 a-samidham a paśukam acarukam |  
 kārmuka-muktenâśu cakāta vyapagata-  
 suragana-pitṛ-gaṇam iṣunā  
 nityam asau te daitya-gaṇānḥ pradabatu  
 makham iva ripu-gaṇam akhulam ||

Let Siva (lit the foe of the demons) who by arrows discharged from his bow quickly spilled the Soma-juice, threw away the Camasa, broke the Kalaśa, felled the Yūpa, dislodged the Caśāla, put out the fire, destroyed the fuel, scared away the [sacrificial] animals, spilled the Caru

and put the gods and the Pitrs to flight in Dakṣa's great  
destroy all your enemies like the same (sacrifice) <sup>1</sup>

*Bhujāṅga-vijṛmbhita*

112-113. [The metre with] the feet of two or six syllables of which the first eight, the nineteenth twentyfirst, twentyfourth and the last are heavy [and the rest light], is called Bhujāṅga-vijṛmbhita. Example:

114. rūpôpetām devatā sṛstām samada-gaja-  
vilasita-gatiṃ nirīksya tilottamām  
prādakṣiṇyāt prāptām draṣṭum bahu-vadanam  
acala-nayanam śiraḥ kṛta-vān haraḥ |  
dirgham niḥśvasyāntar-gūḍhaṃ stana-vadana-  
jaghana rucirām nirīksyā tathā punaḥ  
prṣṭhe nyastam devēndreṇa pravaramaṇi-  
ganaka-valayam bhujāṅga-vijṛmbhitam ||

Seeing the beautiful Tilottamā created by gods with the graceful gait of an elephant in rut, Śiva to observe her while she came to circumambulate him multiplied his faces and made the eyes motionless. Then the lord of gods (Śiva) on seeing her who was charming for her breasts, face and the hip, sighed silently and put away on his back the coils of yawning snakes with the best of jewels [on their head]

*The uneven and the semi-even metres*

115. These are, O the best of Brahmins, the even metres I mentioned [before]. Now listen about the uneven and the semi-even metres.

116. The metres of which the feet belong to different, metrical types and are dissimilar, are called uneven (*visama*).

117-118 The metres in which the two [alternate] feet are similar while the two [contiguous] feet are not similar, are called semi-even (*ardha-sama*). And the metre in which

111 <sup>1</sup> B. gives one additional example (B XV. 148) which occurs in Halīyudha's commentary on Pingala.

all the feet are dissimilar is called uneven. The semi-even metre is to have its even and odd feet dissimilar and the first of such groups of feet may be shorter or longer than the rest, or one of them may be longer and the other shorter than the rest.

### *Even metres*

119. An even metre is defined by defining one of its feet while uneven metre requires the definition of all its feet. And from a definition of the two feet, the semi-even metre is known. This is the division of feet [in different semi-even metres].

120. I have described the even metres with reference to their division of feet. Now I shall describe the characteristics of the uneven metres in terms of triads, (*i.e.* *gaṇas*).

### *Pathyā*

121. If [in an Anuṣṭup] the first foot contains sa sa ga, ga, and the second sa, ra, la, ga, and such will be the remaining even and odd feet, it is called Pathyā. Example:

122. priya-dānata-mitrāṁ priya-sambandī-bāndhavā |  
priya-dāna-ratā pathyā dayite tvaṁ priyāṁ me ||

You respect the gods and the friends, you love the matrimonial relations and the kinsmen, you are disposed to make affectionate gifts and you are agreeable, O beloved one, you are dear to me.

### *Uneven Pathyā*

123. [The Anuṣṭup metre of which] the first foot contains ma, ra, ga, ga the second ya, sa, la, ga, the third ra, bha, la, ga and the fourth ja, sa, la, ga [is called an all-uneven (*sarva-viṣamā*)] Pathyā. Example:

124. naiv ācāro, na te mitram na sambandhī-guṇa-kṛyā |  
sarvathā sarva-viṣamā pathyā na bhavasi priye ||

O dear one, you have no [good] conduct, no friend and no good action towards the relatives and are in every way you are not agreeable

### *Inverted Pathyā*

125. These are the characteristics of the first and the third feet<sup>1</sup>. They being inverted *i.e.* the second and the fourth being of this description, the metre will be called the inverted Pathyā. Example:

126. krte[ca] ramaṇasya kiṃ sakhi rosenā te' pyartham |  
tvam jaḍe kena mohitā vipatītā na pathyāsi ||

O friend, what is the use of this anger shown to your beloved one ? You will not be agreeable, if you are hostile. O foolish woman, you have been deluded by some-body.

### *Capalā*

127. [The metre with the feet of eight syllables of which] the fourth, the fifth and the sixth [in the hemistichs] are short, is called Anuṣṭup Capalā. Example:

128 na khalv-asyāḥ priyatamaḥ śrotavyam vyāhrtam sakhyā |  
nārādasya prrtikṛiḥ kathyate vipulā hīyam ||

[He] is not this girl's dearest one. This [information] to be heard [privately] was proclaimed loudly by the female friend. This bulky woman is indeed [to be] called an image of Nārada (the god of quarrel).

### *Vipulā*

129. [Is a metre with the feet of eight syllables has] the seventh syllable short in its second and the fourth feet, it is also called [Anuṣṭup] Vipulā. According to some<sup>2</sup> the seventh syllable in all the feet will be short in [such] Vipulā. Example:]

130. saṃkṣiptā vajra-madhye he hema-kumbha-nibha-stani |  
vipulāsti priye śronyām pūrṇa-chandra-nibhāṇaṇe ||

125 <sup>1</sup> A passage before this seems to be lost

129 <sup>2</sup> Saitava—mentioned in Pīṅgalā and Agni P. See CSS. p. 38

☐ dear one, you are thin [in body], your waist is slender in the middle like a Vajra, your breasts are like golden pitchers, your hips are large and your face is like the full moon.

131. gaṅgēva meghôpagame āplāvita vasundharā |  
kula-vrksān ārujanti sravanti vipulācalāt ||

You are like the Ganges at the advent of the rains, flooding the earth, destroying the trees on the bank and flowing down from a high mountain.

132. The feet of Pathyā are thus of various types; in the remaining [types of Anustup] even and odd feet may be made up with other triads (*trika*).

133. In this metre a triad ending in a heavy syllable (*i.e.* ma, ra, ya, sa) or consisting of light syllables (*i.e.* na) is never to occur (lit. disired) after the first syllable, while after the fourth syllable a short syllable must occur (lit. is prescribed).

134. If in the feet of a Pathyā there are three heavy syllable at the end it is called [Anustup] Vaktra. Example:|

135. danta-ksatâdharam subhru jâgara-glâna-netrântam |  
prâtaḥ sambhoga-khinnaṁ te darśanīya-tamaṁ vaktram ||

O fair lady, the lips being bitten by teeth, eyes being languid due to keeping awake, your face has become most charming, in the morning after the exhaustion in love's enjoyment [at night].

136. These are all-uneven metres of the Anustup class. The authorities differ from one another as regards [the arrangement of] the triads and syllables.

#### *Ketumatī*

137. The metre of which the first and the third feet consist of sa, ja, sa, ga, and the second and the fourth bha, ra, na, ga is called Ketumatī. Example:

138. sphuritâdharam calita-netraṁ  
rakta-kapolam ambuja-dalâkṣam |  
kim idaṁ ruṣâpahṛta-śobhaṁ  
ketumatī-samaṁ vada mukhaṁ te ||

Your lips are throbbing, the eyes which are like I trembling and the cheeks are red. Tell me why have you lost of its beauty by anger, become like Ketumatī (flame):

### Udgatā

139. In Udgatā metre the first foot consists of sa ja sa, la, the second of na, sa, ja, ga, the third of bha na ja, la, ga and the fourth of sa, ja, sa, ja, ga. Example

140. tava roma-rājir atibhātī

sutanu madanasya mañjarīm |

nābhī-kamala-vivarôtpatita-

bhramarâvalīva kusumāt samudgatā ||

O fair one, the hairs which rise from the hollow of your lotus-like navel, are comparable with a swarm of bees coming out of flowers, and they exceed in beauty Cupid's [shaft of] blossoms.

### Lalitā

141. The metre Lalitā has its first foot consisting of sa, ja, sa, la, the second foot of na, sa, ja, ga, the third foot of na, na, sa, sa, and the fourth foot of sa, ja, sa, ja, ga<sup>1</sup>.

142. lalitākula bhramita cāru-vasana-kara-pallavā hi me |

pravikāṣita-kamala-kānti-mukhī pravibhāsi devī surata-

śramâturā ||

O lady, hurriedly but gracefully moving the beautiful clothes and the delicate hands and having the beauty of a blooming lotus in the face you look charming to me after the fatigue of love's sports.

### Aparavaktra

143. In the metre called Aparavaktra the first and the third feet consist of na, na, ra, la, ga and the second and the fourth of na, ja, ja, ra. Example:]

144. sutanu jalā-parīta-locanam

jalada niruddham ivēdu-maṇḍalam |

kim idam apara-vaktram eva te

mamatu tathāpi manoharam-mukham ||

141 <sup>1</sup> Pingal's Lalitā has the fourth foot similar to that of Udgatā.



O fair lady, why does your face with tearful eyes looking like the orb of the moon obscured by the clouds, appear like some one else's? Still they enrapture my heart all the same.

*Puṣpitaṅgrā*

145. In the Puṣpitaṅgrā metre the first and the third feet consist of na, na, ra, ya, and the second and the fourth of na, ja, ja, ra, ga. Example:]

146. pavana-*raya*-vidhūta-cāru-śākhāṁ  
 pramudita-kokila-kaṇṭha-nāda-*ra*myam |  
 madhukara-parigīyamāna-*vr*kṣam  
 varatanu paśya vanam supuṣpitaṅgram ||

O fair lady, look at the top of the blossoming forest in which the wind is shaking the beautiful branches of trees, the gladdened cuckoos are singing with a sweet voice, and the bees are humming the praise of trees

*Vānavāsikā*

147. The metre which has its feet consisting of sixteen Matrās as parts of a Gāthā to be divided into four sections in terms of triads and the part of triad, is called Vānavāsikā.<sup>1</sup> Example:]

148. asamthita padā suvīhvalāṅgī  
 mada-skhalita-*ce*ṣṭita-manojñā |  
 kva yāsyasi varōru surata-kāle  
 viṣamā kum vānavāsikā tvam ||

O fair lady, your gait is unsteady, limbs are agitated, and your faltering movements due to ardent passion are charming. Where are you going at the time of love's enjoyment? Are you a perverse woman of Vānavāsikā?

149. These are the syllabic metres of the even and uneven types, to be used in dramas and poems.

150. There are besides many other syllabic metres which

144 <sup>1</sup> Pingala calls this Matrāsamaka. His Vānavāsikā is simply a variety of this. See CSS p. 21.

have been mentioned here collectively. They are not used because they do not embellish [a composition].

151. The syllabic metres forbidden hereafter may be used in songs. I shall describe their varieties when treating the Dhruvās.

### *Āryā metres*

152. This is the definition of various syllabic metres briefly treated by me. Next I shall give the definition of Āryās.

153. Āryās are of five types, viz. Pathyā, Vipulā Capalā, Mukha-capalā, and Jaghana-capalā.

154. I shall speak about their caesura and division of Mātrās and their varieties depending on Gaṇas which have been prescribed as their characteristics.

155. In these metres the caesura marks the division [of feet]; the Gaṇa consists of four Mātrās; the second and the fourth (lit. the last) feet are the even ones, and the first and the third (lit. the rest) odd ones.

156. [In an Āryā] the odd Gaṇas consisting of four Mātrās should have no ja, and the even Gaṇas may be of any type according to the choice [of the poet].

156a. The eighth Gaṇa in every Āryā is to be known as half a Gaṇa (i.e. two Mātrās)

157. The sixth Gaṇa may be of two alternative types and the eighth will consist of one [syllable]. The sixth Gaṇa in the second hemistich will consist of one Mātrā only.

158. In one alternative the sixth Gaṇa will be ja, (— — —) and in the other it will consist of four short syllables, (— — — —) and these relate to the caesura (yati).

159. The caesura may occur when the second ja after the fifth Gaṇa has been completed, or it may occur from the

first syllable [of the sixth Gaṇa], or after the fifth Gaṇa [has been completed].

*Pathyā-Āryā and Vipulā-Āryā*

160. The Āryā metre of which the caesura occurs after the three Gaṇas (lit. feet are made up of three Gaṇas) is called Pathyā. The Vipulā Āryā is different from this, only because it observes no caesura (*yati*) of any kind [within its hemistichs]. Example:

*Pathyā Āryā*

161.

rakta-mṛdu-padma-netrâsita-dīrgha-bahula-mṛdu-[kuñcita]-keśi |  
kasya tu pṛthu-mṛdu-jaghanā tanu-bāhivamsôdarā' pathyā ||

To whom is disagreeable a woman with lovely and lotus-like soft eyes, copious long, black and [curled] hairs, large and soft hip, slim arms and abdomen?

162. The Āryā which has twelve Mātrās in its first and the third feet, is called Pathyā, and other (Āryās) which have been defined before are Vipulā.

*Vipulā Āryā*

163. vipulā-jaghanā-vadana-stana-iryanais  
tāmṛādhārôṣṭha-karṇa-śāṇaiḥ |  
āyata-nāsā'-gaṇḍair lalīt-  
karṇaiḥ śubhā kanyā ||

A maiden is auspicious when her hip, face, breasts and eyes are large, lips, palm and feet are red and nose, cheeks, forehead and ears are prominent.

164. The Āryā which has its odd Gaṇas made up of long syllables, and even Gaṇas with a long syllable in the middle, is called Capalā.

*Capalā Āryā*

165. In the Capalā (Āryā) the second and the fourth Gaṇas in each hemistich are to consist of a ja (lit. Gaṇa with a heavy syllable in the middle).

*Mukha-capalā and Jaghana-capalā* ॐ,

166. When the definition of a *Capalā* applies to the first hemistich [only] of an *Āryā* it is called the *Mukha-capalā*. And when the same applies to the second hemistich [only] it is called *Jaghana-caparā*. And if [in an *Āryā*] the marks of both these are seen then it is called an all-round *Capalā*.

*Mukha-capalā Āryā*

## Examples:

167. āryā mukhe tu capalā tathāpi nātyā na me yataḥ sā tu |  
dakṣā grha-kṛtyesu tathā duḥkhe bhavati [ca] duḥkhitā ||

My lady is talkative, but still her conduct [in general] is not bad, for she is an expert in the household work, and in my misery she feels miserable.

*Jaghana-capalā Āryā*

[nibhāsyē |

168. vara-mrga-nayane capalāsi varōru śaśānka darpana-  
kāmasya-sārabhūtenāpūrvamada-cāru-jaḥhanena ||

O fair lady, with the eyes of the best deer, and a face like the moon or the mirror, by your hips which constitute the best prize of love and which are charming on account of your unique passion, you are restless.

*Sarvataś-Capalā*

## Example:

169. udbha[ṛt]-gāminī paruṣa-bhāsinī kāma-citna-kṛta-veśā |  
yā nāti-māmsa-yuktā surā-priyā sarvataś-capalā ||

The woman who goes defying her husband, speaks harshly, has erotic signs in her dress, is not very fleshy and is fond of wine is inconstant in every respect.

170. The first and the third feet should be made up of twelve *Mātrās* and the second and the fourth, of eighteen and fifteen respectively.

169 <sup>1</sup> B. reads *jānāti*, for *yā nāti* Prof. S. P. Bhattacharya suggested this emendation.

171. (This metre is known to have thirty Mātrās in its first hemistich and twenty-seven in the second.<sup>1</sup> This is the total number of mātrās in the two halves of an Ātīyā.

172. Following these rules (lit. thus) one should compose plays (lit. poetical composition) utilising (lit. having) therein different metrical patterns belonging to (lit. arising from) different Rhythm-types, and such plays are to have the thirty six characteristic marks (*lakṣaṇa*).

Here ends Chapter XVI. of Bharata's Nāṭyaśāstra  
which treats of the Metrical Patterns.

171 <sup>1</sup> The couplets after this (B,XV.222-226) are corrupt and appear to be spurious.

## CHAPTER SEVENTEEN

### DICTION OF A PLAY

#### *Excellent points of a dramatic composition*

1-5. The thirtysix excellent points (*lakṣaṇa*)<sup>1</sup> of [a good] dramatic composition (*kāvya*)<sup>2</sup> are as follows; Ornateness (*bhūṣaṇa*), Compactness (*akṣara-saṃgbhāta*), Brilliance (*śobhā*), Parallelism (*udābarāṇa*), Causation (*hetu*), Hesitation (*saṃśaya*) Favourable Precedent (*dṛṣṭānta*), Discovery (*prāpti*), Fancy (*abhiprāya*), Unfavourable Precedent (*nidarśana*), Additional Explanation (*nirukta*), Persuasion, (*siddhi*), Distinction (*viśeṣaṇa*) Accusation of Virtue (*guṇātīpātā*), Excellence (*guṇātīśaya*), In-

1-5 <sup>1</sup> About the significance of the term *lakṣaṇa*, the commentators of the NṢ, are not at all unanimous. Ag mentions no less than ten different views on the subject. Evidently some of these are far-fetched and off the mark. It seems that *lakṣaṇa* in this connexion is comparable to the same word occurring in the compound word *mahāpuruṣa-lakṣaṇa* (characteristic marks of a superman). According to one view this *lakṣaṇa* differs from the *alamkāra* (ornament) and the *guṇa* (qualities) of a person as figures of speech (*alamkāra*) and excellences (*guṇa*) of a composition differ from its characteristic marks (*lakṣaṇa*). The composition in this connexion is evidently a dramatic one though some of the commentators think otherwise. For a discussion on the position of *lakṣaṇas* in the history of the *Alamkāra* literature see S. K. De, *Skt. Poetics*, II, pp 4-5; see also Ramakrishna Kavi, (B II pp. 348-349) and V. Raghavan's paper on *Lakṣaṇas* in the *Journal of Oriental Research*, Vol. VI, pp. 70, 71, 81, 82. Mss. of the NṢ, fall into two distinct recensions as regards the text treating the thirty-six *Lakṣaṇas*. According R. Kavi (*loc. cit.*) one recension followed by older commentators, and late writers like Viśvanātha, and Śiṅgabdhūpālā, uses *ślokas* for defining *Lakṣaṇas*. We have adopted this. The second recension (our 42a-42sa) which seems to be later, has been followed by commentators like Kīrtidhara, Abhinavagupta and late writers like Dhanañjaya and others. This greatly varies from the first with which it has not more than seventeen names (of *Lakṣaṇas*) in common, and among these, definitions of seven only are similar in both the recensions. (XVII, 6-8, xi, 17-34-37.).

<sup>2</sup> *Kāvya* in this connexion means the *dṛīya-kāvya* or dramatic composition.

ference from Similitude (*anlyas-tatva*), Multiplex Predication (*śādoccaya*), Apt Description (*disṣa*), Pointed Utterance (*śpādiṣa*), Deliberation (*vicāra*), Inversion (*viparyaya*). Slip of Tongue (*bhramāṣa*), Mediation (*anunaya*), Series of Offers (*mālā*), Clever Manner (*dātṣīnya*), Censure (*garbhāṣa*), Presumption (*aribhāṣa*), Celebrity (*prasiddhi*), Interrogation (*pricchā*), Identity (*sārūpya*), Indirect Expression of one's Desire (*manorathā*), Wit (*leśa*), Concealment (*śamśobhā*), Enumeration of Merits (*guṇa-kīrtana*), Semi-uttered Expression (*arukta-siddhi*) and Compliment (*prasaśana = prīyokti*)

### Ornateness

6. 'To provide a composition with many figures of speech (*alamkāra*), and Guṇas placed like ornaments, is called Ornateness (*bhūṣa*, lit. ornament).

### Compactness

7. 'When a wonderful sense is expressed by means of a small number of syllables with *double entendre*, it is called the mark named Compactness (*akṣara-samghāta*, lit. assemblage of syllables).

### Brilliance

8. Where for the purpose of giving distinction to a case

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6 <sup>1</sup> A close study of Ag's commentary on passages dealing with *lakṣaṇas* is liable to give one an impression that the exact meaning of some of the terms at least relating to this subject, has been to some extent lost, and various explanations have been partly based on guess. But in the absence of anything better we are to depend on them though very cautiously. Definitions of various *lakṣaṇas* are mostly not at all clear without examples which have been very liberally given by Ag. To avoid prolixity we refrain from quoting them here. Interested persons may see them in the Baroda ed. of the NS. (Vol. II, pp. 294ff.). As any old commentary to these (NS.) passages dealing with *lakṣaṇas*, has not come down to us, we used in this connection the one prepared by M. Ramakrishna Kavi. See B. II. pp. 345ff. (Referred to as Kavi).

of *double entendre* (*śleṣa*), a less-known meaning along with the well-known meanings, it is called (*śobhā*, lit. beauty).

### *Parallelism*

9. When by a sentence expressing a similar situation a suggestion is made by clever people to accomplish some objects, it is called Parallelism (*udāharana*, lit. example).<sup>1</sup>

### *Causation*

10. When a brief and pleasing sentence by the force of its [tactful] use achieves the desired object, it is called Causation (*hetu*).<sup>2</sup>

### *Hesitation*

11. When due to many considerations a sentence is brought to an end without fully communicating the essential theme [in view], it is called Hesitation (*saṁśaya*, lit. doubt).<sup>3</sup>

### *Favourable Precedent*

12. That which supporting the case in hand<sup>4</sup> is an expression of its reason and is pleasing to all people, is a Precedent Favourable to the speaker (*drṣṭānta*, lit. example),

8 Ag reads this with a slight difference. cf SD. 437.

9 <sup>1</sup> Cf. SD 438. Ag's text in trans. is as follows: *When from the occurrence (lit. sight) of a single word good many unmentioned ones can be inferred (lit. accomplished) it is called Sample (udāharana),* || XVI. 11.

10 <sup>1</sup> Cf. SD. 439. Ag reads this definition as follows: *बहुना मायमानानां ह्येकमर्थविनिर्णयम् । मिद्वोपमानवचन हेतुरित्यभिर्निर्दिष्टम्* (B XVI. 14). Its meaning is not clear, Ag's explanation does not seem to be convincing.

11 <sup>1</sup> Cf. SD. 440.

12 <sup>1</sup> Cf. SD. 341. Ag's text (B. XVI. 25) in trans. is as follows: *That a learned person discovers similarity [of anything] with something perceived by him earlier, is called Illustration (drṣṭānta).* Cf. the figure of speech of this name in SD 697.



### Discovery

13. When on seeing some indications, the existence of something is assumed, it becomes [an instance of] Discovery (*prāpti*, lit. attainment)<sup>1</sup> which is included among the marks of a [good] drama.

### Fancy

14. When an idea interesting to people [but] hitherto non-existent, is conceived on the basis of similarity [of two objects], it is [an instance of] Fancy (*abhiprāya*, lit. belief)<sup>1</sup>

### Unfavourable Precedent

15. When well-known instances are mentioned for rejecting the contrary view, it is [an instance of] Unfavourable Precedent (*nīdarśana*, lit. example)<sup>1</sup>

### Convincing Explanation

16. Words that are spoken in support some unobjectionable statement made before, constitute Additional Explanation (*nirukta*, lit. etymology)<sup>1</sup>

### Persuasion

17. When name of many relevant<sup>1</sup> persons are mentioned with a view to accomplish the object aimed at, it is [an instance of] Persuasion (*siddhi*, lit. success)<sup>2</sup>.

13 <sup>1</sup> Cf. SD. 446, Ag. similar (B. XVI. 32).

14 <sup>1</sup> SD, 445, Ag. reads this as a variant of *yukta* (B. XVI. 36) which in translation is as follows. *The meaning which is made up only of many mutually compatible objects combining with one another, is called Combination (yukta)* Cf. SD. 501.

15 <sup>1</sup> See SD. 444. Ag. reads this as a variant *āśa* (B. XVI. 28). The meaning of this def. is not clear. Ag. offers no explanation of this, but gives an example which it is very difficult to fit in with the definition Cf. SD. 471.

16 <sup>1</sup> Cf. SD. 453 Ag.'s text (B. XVI. 12) in trans. is as follows; *Explanation (nirukta) is two kinds; factual and non-factual. [Of these] the factual [explanation] is that which is well-known (lit. accomplished before), and the non-factual is that which has not been so (lit. not accomplished).*

17 <sup>1</sup> Cf. SD. 454 Ag. (B. XVI. 17) reads this with a slight variation

*Distinction*

18. When after mentioning many well-known objects something is said to distinguish a thing from them it is [an instance of] Distinction (*viśeṣaṇa*)<sup>1</sup>.

*Accusation of Virtues*

19. When virtues are mentioned with sweet words of harsh import,<sup>1</sup> which carry a contrary implication, it is [an instance of] Accusation of Virtues (*guṇātīpāta*, lit. opposition of virtue)<sup>2</sup>.

*Excellence*

20. When after enumerating the qualities available in common men, one mentions some special qualities, it is [an instance of] Excellence (*atīśaya*)<sup>3</sup>.

*Inference from Similitude*

21. When an object not believable, is inferred from a metaphor or a simile applied in a similar sense, it is [an instance of] Inference from Similitude (*tulya-tarka*, lit. reasoning from the comparables)<sup>4</sup>.

18 <sup>1</sup> Cf. SD. 452. Ag. (B. XVI. 31) reads this as a variant of *ksamā* which in translation is as follows: *When one being hurt by harsh and provoking words uttered by a wicked person in the presence of good people, remains without anger, it is [an instance of] Forgiveness (ksamā)*

19 <sup>1</sup> Cf. SD. 450. Ag. reads this as a variant of *gunānuvāda* (B. XVI. 32) which in translation is as follows: *Emlogy (gunānuvāda) relates to inferior subjects compared with superior ones.*

20 <sup>1</sup> Cf. SD. 451. Ag.'s reading (B. XV. 13 b) in translation is as follows: *When anything compares favourably with the best thing [to which it can be compared] it is [an instance of] Excellence (atīśaya).*

21 <sup>1</sup> Cf. SD. 442. Ag. reads this as a variant of the definition of *ākṛanda* (B. XVI. 19) which in translation is as follows: *To say something very pointedly through suggesting one's own idea by means of likening it to others' notions, is called Exhortation (ākṛanda).* Cf. SD. 472.

### *Multiplex Predication*

22. When a number of words are used along with a number of other words to form [different] groups for the same purpose, it becomes [an instance of] Multiplex Predication (*padoccaya*, lit. collection of words)<sup>1</sup>.

### *Description*

23. When any object or incident directly seen or not, is described in harmony with locality, time or from related to it, it becomes [an instance of] Apt Description (*dista* lit. described)<sup>1</sup>.

### *Pointed Utterance*

24. When one says something with a happy end on the basis of Śāstras and thereby pleases the learned, it is a Pointed Utterance (*upadiṣṭa*, lit. utterance)<sup>1</sup>.

### *Deliberation*

25. That which establishes something not directly perceived and is in harmony with the meaning expressed earlier<sup>1</sup> and includes much elimination of errors (*apoha*), is called Deliberation (*vicāra*).

### *Inversion*

26. When due to seeing [something], an alteration of

22 <sup>1</sup> Cf. SD. 443. Ag's reading (B XVI 18) in trans. is as follows: *When anything is described as possessing different aspects by means of many words of similar import, it is [an instance of] Multiplex Predication (padoccaya) which puts together many objects.*

23 <sup>1</sup> BC *drṣṭa* for *dista*, Cf. SD. 448. Ag reads this as a variant of *sarṇyā* (B XVI, 15) which is different from XVI 35.

24 <sup>1</sup> Cf. SD 449; Ag. reads this as a variant of Argumentation (*upapatti*). The def. (B. XVI, 35), in translation is as follows: *When faults discovered are explained away as being otherwise, it is called Argumentation (upapatti) in connexion with drama.* Cf. SD. 482.

25 <sup>1</sup> Cf. SD. 447. Ag's reading of the definition in translation is as follows: *Deliberation (vicāra) is the critical examination of many things* (B XVI, 33). Ag reads this as a variant of *pāścāttāpa*. The def. in trans. is follows: *Mental agony after doing something improper or failing to do what was proper is called Remorse (pāścāttāpa)*

Deliberation, is made on account of a doubt it is called Inversion (*viparyaya*).<sup>1</sup>

### *Slip of Tongue*

27. Manifold and sudden deviation of haughtv and such other persons from the intended words to something else, is called Slip of Tongue (*bbramśa*, lit. lapse)<sup>1</sup>.

### *Mediation*

28. [Words] which [are used to] please two persons with mutually opposed resolution and [are aimed at] accomplishing some object, constitute Mediation (*anunaya*, lit. imploring)<sup>1</sup>.

### *Series of Offers*

29. When for the purpose of accomplishing a desired object one (lit. learned men) suggests to a person his many needs [that may be met], it is [an instance of] Series of Offers (*mālā*, lit. garland)<sup>1</sup>.

### *Clever Manners*

30. When one attends another person with a happy and

26 <sup>1</sup> Cf. SD. 456. Ag. reads this as a variant of the def. of *mithyâdhyavasāya* (B XVI, 16) which in translation is as follows. *When in place of a non-existent object one takes for certain something similar to it, it [become an instance of] Wrong Perception (mithyâdhyavasāya).*

27 <sup>1</sup> Cf. *drptâdinām bhaved bbramśo vācyād anyatarād vacah*, SD. 455. Ag. reads this as a variant of the def. of *priyavacana* which in trans. is as follows. *That which is apparently liable to provoke anger, but brings joy in the end and includes a blessing, is called Witty Compliment (priyavacana = priyokṣa), B. XVI 29.*

28 <sup>1</sup> Cf. SD. 458 Ag. reads this as a variant of the def. of *anuvṛtti* which in trans. is as follows: *To follow with a purpose another person as a matter of courtesy, love or favour, is called Subservience (anuvṛtti), B. XVI 34.* Ag. reads this differently Cf. SD 494.

29 <sup>1</sup> Cf. SD. 459. Ag. (B. XVI, 26) reads this as a variant of the def. of *bhāṣana*, which in trans. is as follows: *When a statement with many agreements is made in many sentences for different purposes, it is called Shining (bhāṣana).*

30 <sup>1</sup> Cf. SD. 457. Ag. reads this as a variant of the def. of *Clever Request*

pleased face, [sweet] speech and other [agreeable] movements, it [is an instance of] *Clever Manners* (*dāksīnya*).<sup>1</sup>

### *Censure*

31. If any one mentions [someone's] faults and explain them as merits, or decries one's merits and calls them faults, it becomes [an instance of] *Censure* (*garbaṇa*).<sup>1</sup>

### *Presumption*

32. When from a sweetly-worded mention of something, some other object is to be understood, it is [an instance of] *Presumption* (*arthāpatti*).<sup>1</sup>

### *Celebrity*

33. That which is expressed with excellent words mentioning many well-known exploits, gives rise to *Celebrity* (*prasiddhi*).<sup>1</sup>

### *Interrogation*

34. When with gesticulating<sup>1</sup> words one questions oneself or another and speaks something, it is [an instance of] *Interrogation* (*pricchā*).

(*yācā*) which in translation is as follows: *Words which are apparently liable to provoke anger, but bring joy in the end and turn favourable, are called Clever Request* (*yācā*). See B XVI. 22 Cf. SD. 496.

31. <sup>1</sup> Cf. SD. 461, Ag. reads this as a variant of the def. of Decent (*kāpa-samghāta*, B. XVI. 30) which in translation is as follows: *Application of some stratagem for the deception or defeat of others, is called Decent* (*kāpa*). *When two or three (stratagems) are applied together it becomes a Multiplex Decent* (*kāpa-samghāta*) Cf. SD. 473.

32. <sup>1</sup> Cf. SD. 460, Ag. reads this as a variant of the def. of Embellishment (*kārya*, B. XVI. 37) which in translation is as follows: *When defects of an object are explained as merits or merits are derived from the defects it is [an instance of] Embellishment* (*kārya* lit. action).

33. <sup>1</sup> Cf. SD. 463 Ag. reads this as a variant of the def. of Submission (*anunati*, B. XVI. 38) which in translation is as follows: *Sweet words which are uttered, to please one after forgiving one's singular offence due to anger, is called submission* (*anunati*). See also under B. XVI. 21.

Cf. *abhyarthanāparat vakya*, SD. 462 Ag. (B. XVI. 24) reads this identically.

*Identity*

35. When from seeing, hearing or feeling something [suddenly] one is excited by its likeness [with another] it is [an instance of] Identity (*sārūpya*)<sup>1</sup>.

*Indirect Expression of Desire*

36. Expressing one's secret desire of the heart' by a pretence of referring to somebody else's condition, is called Indirect Expression of Desire (*manoratha*, lit. object of the mind).

*Wit*

37. Words which are spoken in a [clever] manner by expert disputants and which relate to accomplishment of similar objects<sup>1</sup>, constitute Wit (*leśā*)<sup>2</sup>.

*Concealment*

38. When being faultless one takes upon oneself various faults of another, or ascribes them to another blameless person, it is [an instance of] Concealment (*samkṣobha*, lit. upsetting)<sup>1</sup>.

35 <sup>1</sup> Cf. SD. 464. Ag. reads this as a variant of the def. of Wounded Self-respect (*abbimāna*, B.XVI.8) which in translation is as follows: *When one is not pacified even when one is consoled by means of many words and acts, it is [an instance of] Wounded Self-respect (abbimāna)* Cf. SD. 493.

36 <sup>1</sup> Cf. SD. 468. Ag. reads this in a substantially identical manner (B.XVI. 20).

37 <sup>1</sup> Cf. SD. 467. Ag. reads this as a variant of the def. of Obstruction (*pratishedha* B.XVI.23) which in translation is as follows: *When one sets out to do something contrary to another's desire and is opposed by clever persons (lit. those who know the business) it is called Obstruction (pratishedha).*

38 <sup>1</sup> Cf. SD. 465. *samkṣepo yat tv samkṣepād ātmanyarthe prayujyate.* Ag. reads this as a variant of the def. of *parivādana* (*parivādana* of Bhoja, *parivāda* of Śāradātanaya, *parivādana* of Sarveśvara) See B.XVI.39 foot note (\*). The meaning of its def. is not clear.

*Enumeration of Merits*

39. When merits of men who excel [others] in qualities in this world, are ascribed to one single person, it is [an instance of] Enumeration of Merits (*guṇa-kīrtana*)<sup>1</sup>.

*Semi-uttered Expression*

40. When from the mere commencement of subject the rest of it is comprehended without being actually expressed in words<sup>1</sup> it is [an instance of] Semi-uttered Expression (*anukṭa-siddhi*, lit. unuttered achievement).

*Compliment*

41. When words are uttered in a pleasant mood to honour an honourable person and to express joy [for his acts] it is [an instance of] Compliment (*prīṣṭi*, lit. pleasing utterance)<sup>1</sup>.

42. These thirtysix excellent points of a dramatic (lit. poetical) composition conducing to the object in view (i.e. writing plays) will beautify a play (lit. composition) and [hence they] should be properly used according to the Sentiment [introduced in it].

*Four figures of speech*

43. Four figures of speech available in drama are: Simile (*upamā*), Metaphor (*rūpaka*), Condensed Expression (*dīpaka*, lit. lamp) and Yamaka.

39 <sup>1</sup> Cf. SD. 466. Ag. reads this def. in translation as follows: When a proclamation of various qualities of a person takes place, but his faults are not given out, it is [called an instance of] Enumeration of Merits (*guṇa-kīrtana*). See B.XVI. 9.

40 <sup>1</sup> Cf. SD. 469 Ag. reads this as a variant of the def. *paṇḍitva* etc., (see 38 note above).

41 <sup>1</sup> Cf. SD. 470. Ag. reads this differently. See above 27 note 1.

*Simile*

44. When in a poetical composition anything is compared on the basis of some similarity, it is [an instance of] Simile (*upamā*). It relates to quality and form.

*Number of objects compared*

45-48. This comparison may be of one with one or many, or of many with one, or of many with many. (Examples of these are as follows) 3 your face is like the moon (one compared with one), stars shine like the moon (many compared with one), having an eye like that of a hawk, a peacock and a vulture (one compared with many); and elephants are like clouds (many compared with many).

*Five kinds of simile*

49. A Simile is of five kinds, viz. [that of] praise (*prasaṃsā*), censure (*nindā*), conceit (*kalpitā*), uniqueness (*sadṛśī*), and partial likeness (*kṛṣṇa sadṛśī*).

*Ex. of Simile of praise*

50. The king was pleased to see that large-eyed lady just as the sages are pleased to see the success incarnate after it has been achieved with austerity.

*Ex. of Simile of censure*

51. The woman clung to that rough-looking person devoid of all good qualities just as a creeper clings round a thorny tree which has been scorched by the forest-fire.

*Ex. of Simile of conceit*

52. Elephants exuding ichor and moving slowly with gracefulness look like mobile mountains.



*Ex. of Simile of uniqueness*

53. What you have done today to satisfy someone else's desire, is worthy of you and is comparable only to your [other] superhuman deeds.

*Ex. of Simile of partial likeness*

54. Here has come my lady friend whose face is like the full moon, eyes are like the petals of a blue lotus and the gait is like that of an elephant in rut.

55. These briefly are the varieties of similes. Those not described here are to be gathered from [different] poetical works and from the people (i.e. the folk-poems).

*Metaphor*

56. An image of slight likeness which is conceived due to indecision [from objects] characterised by similar limbs, is called Metaphor (*rūpaka*)<sup>1</sup>. Example:

57. Lake-women, with their lotus-faces, Kumuda-smiles, open and beautiful Nilotpala-eyes and swans cackling around, seem to be calling one another.

*Condensed Expression*

58. Combining of words in different topics in a single sentence for their mutual illumination, is called Condensed Expression (*dīpaka*, lit. light)<sup>1</sup>. Example:

59. In that region (lit. there) fullness (lit. want of emptiness) was always effected<sup>2</sup> by swans in the lakes, by flowers in

56 (C.58; B.XVI. 56) <sup>1</sup> (B.XVI.57) and (C.57) give a second def. which does not appear in all mss.

58 <sup>1</sup> B. gives an additional def. (XVI. 54).

59 <sup>1</sup> The plain meaning is that the lakes were full of swans, the trees full of flowers, lotuses full of bees, and the parks and gardens full of friendly groups of people.

the trees, intoxicated bees in the lotuses and by friend [of men and women] in the gardens and the parks.

### *Yamaka*

60. Repetition of words at the beginning of the feet and the other places, constitute Yamaka (lit. twin) Listen to their characteristics which I am going to tell [you].<sup>1</sup>

### *Ten kinds of Yamaka*

61-63. Yamakas are of the ten kinds; Pādānta-Yamaka, Kāñcī-Yamaka, Samudga-Yamaka, Vikrānta-Yamaka, Cakravāla-Yamaka, and Sandaṣṭa-Yamaka, Pādādi-Yamaka, Āmredita-Yamaka, Catur-vyavasāta-Yamaka and Mālā-Yamaka.

### *Pādānta-Yamaka*

64. When similar syllables occur at the end of all the four feet, they constitute Pādānta-Yamaka. Example;

65. dina-kṣayāt samhṛta-raśmi-maṇḍalam  
diviva lagnaṁ tapaniya-maṇḍalam |  
vibhāti tāmraṁ divi sūrya-maṇḍalam  
yathā taruṇyāḥ stana bhāra-maṇḍalam ||

At the decline of the day, the reddish (lit. copper-coloured) orb of the sun shorn of its cluster of rays, shining like a golden disc in the heavens, looks like the big round breast of a young maiden.<sup>2</sup>

### *Kāñcī-Yamaka*

66. Two similar words occurring at the beginning and at the end of each foot constitute Kāñcī-Yamaka.

60 <sup>1</sup> For an old definition of Yamaka see Bhāmaha, II. 17.

61-63 <sup>2</sup> Bhāmaha mentions a fivefold division of Yamaka. See II. 9. He seems to have known the tenfold division of the NS., and is of opinion that his fivefold includes at least Sandaṣṭa and Samudga. Yamaka 33. 30. 31. 32. 33.

65 <sup>3</sup> B. gives an additional def. (B. XVI. 65).

## Example:]

67. yāmâyāmāś-candravatinām 'dravatinām  
 vyaktāvyaktā sāra-janinām rajaninām |  
 phulle phulle sa-bhramare vā'bhramare vā  
 rāmā' rāmā vismayate ca smayate ca<sup>1</sup> ||

The length of hours (*yāma*) of the moon-lit nights, passing swiftly in the company of women are scarcely perceived.

Flowers having blown whether with or without bees, the lady looks at them admiringly, and has a beautiful smile.

*Samudga-Yamaka*

68. When the same hemistich by its repetition completes the verse, it is [an instance of] *Samudga-Yamaka*. Example:]

69. ketakī-mukul-pāṇḍara-dantah  
 śobhate pravara-kānana-hastī |  
 ketakī-mukul-pāṇḍara-dantah  
 śobhate pravara-kānana-hastī ||

The very big wild elephant with its tusks as pale-white as Ketakī buds looks beautiful; and the elephant-like large forest looks beautiful with Ketakī buds as its pale-white tusks

*Vikrānta-Yamaka*

70. When two alternate feet are similar, it is [an instance of] *Vikrānta-Yamaka*.

71. sa pūrvam vāraṇo bhūtvā dvīśṛṅga iva parvatah |  
 abhavad danta-vaikalyād-viśṛṅga iva parvarah ||

Formerly being an elephant comparable to a two-peaked mountain, [now] its two tusks being broken it has become like a mountain without any peak,

*Cakravāla-Yamaka*

72. When the word at the end of a foot is similar to the word at the beginning to the next foot, it is [an instance of] *Cakravāla-Yamaka*<sup>1</sup>. Example:]

68 (C 70, B XVI 68) <sup>1</sup> (C) This Yamaka occurs in Bhāmaha, II, 10, and Dandin, III, 53-54.

72 <sup>1</sup> B. has an additional definition (B, XVI, 73) of *Cakravāla Yamaka*.

73. [śarais] tathā śatrubhīr āhatā hatā  
 hatās ca bhūyas tv anupumkhaga n  
 khagaiś ca sarvair yudhī sañcitās citās  
 citādhīrūdḥā nihatās talais talaiḥ

Thus they were killed after being struck by arrows of the enemies as well as by birds of prey flying closely behind such missiles, the pyres of the battle-field were surrounded with such birds and the dead bodies placed on the funeral pyre were being repeatedly pounced upon by them with their [sharp] talons.<sup>3</sup>

*Sandaṣṭa-Yamaka*

74. When the two words at the beginning of a foot are similar, it is [an instance of] Sandaṣṭa-Yamaka<sup>1</sup>. Example:

75. paśya paśya me ramaṇasya guṇān  
 yena yena vaśagāṃ karoti mām |  
 yena yena hi mamaiti darśanaṃ  
 tena tena vaśagāṃ karoti mām ||

Look at the qualities of my lover, by which he makes me bow to him, and he charms me by those qualities with which he comes to my view.

*Pādādi-Yamaka*

76. When the same word occurs at the beginning of each foot, it is [an instance of] Pādādi-Yamaka.

Example:|

77. viṣṇuḥ sṛjati bhūtāni viṣṇuḥ samharate prajāḥ |  
 viṣṇuḥ prasūte trailokyam viṣṇur lokādhi-darvataṃ ||

Viṣṇu creates all living beings. Viṣṇu destroys all creatures; Viṣṇu creates (lit. gives birth to) the three worlds and Viṣṇu is the overlord of [all] the worlds.

*Āmredita-Yamaka*

78. When the last words of a foot are reduplicated, it becomes [an instance of] Āmredita-Yamaka. Example:|

74. <sup>1</sup> This term occurs in Bhāmaha, II, 10, and Dandin, III, 51-52. But the latter's def. is different.

79. vijṛmbhitam niḥśvasitam muhur-muhurī  
yathābhīdhānam smaraṇam paḍe paḍe |  
yathā ca te dhyānam idaṃ punaḥ punar  
dhtuvaṃ gatā tām rajanī vinā vinā ||

You yawned and had deep repeated sighs, as you remembered her name frequently and as [you were] in constant meditation [of her] your [sad] night passed absolutely without her.<sup>1</sup>

*Catur-vyavasita-Yamaka*

80. When all the feet consist of similar syllables, it is [an instance of] Catur-vyavasita-Yamaka. Example:

81. vāraṇānām ayam eva kalo vāraṇānām ayam eva kālah |  
vāraṇānām ayam eva kālo vā raṇānām ayam eva kālah ||

This is the time of the Vāraṇa [flower]; this is the season when the elephants (vāraṇa) are free from disease. This is the time [for] the enemies to come; or this is the time for [going to] battle.

*Mālā Yamaka*

82. When one consonant with different vowels occurs in various words, it is [an instance of] Mālā Yamaka. Example:

83. hali bali hali māli śūli kheli lali jali |  
balo balocca-lolākṣo musali tv-ābhiraḥṣatu ||

Let the strong Balarāma, the garlanded Balarāma (hali) who holds a spike, is sportive, faltering [in gait] and is full of wine and Balarāma who is high in strength and who has his eyes rolling and who holds a club, protect you.

84. asau hi rāmā ratī-vigraha-priyā  
rahaḥ-pragalbhā ramaṇam raho-gatam |  
ratena rātrau a[g]mayet parṇa vā  
na ccd udesyaty aruṇaḥ puro ripuḥ ||

This beautiful woman who is fond of love's fight and is unashamed in bed<sup>1</sup> will go on secretly pleasing her dear one in bed at night with her best embrace if the sun will not rise in the east as her enemy.

79 <sup>1</sup> The trans. is not very literal

81 Trans. followed Ag.

84 <sup>1</sup> Rabas means bed. Cf. Gk. *lekbes*.

85. sa puṣkarākṣaḥ kṣatajôḥsitākṣaḥ  
 kṣarat kṣatebhyah kṣatajaṃ durikṣaḥ  
 kṣatair gavaḥkṣair iva samvṛtāṅgaḥ  
 sākṣāt sahasrākṣa ivāvabhāti ॥

The lotus-eyed one having his eyes bathed in blood, letting fall from his wounds awful blood and having his body covered with wounds like cow's eyes appeared as the thousand-eyed god (Indra) in person.

86. A play (lit. poetical work) should be composed by [introducing] these [excellent] points after considering their objects and functions. I shall speak hereafter about faults (*doṣa*) in such works.

### *Ten faults*

87. Faults in a play (lit. poetical work) may be of ten kinds, such as Circumlocution (*gūḍhārtba*), Superfluous Expression (*artbāntara*), Want of Significance (*artbahina*), Defective Significance (*bhinṇārtba*), Tautology (*ekārtba*), Want of Synthesis (*abhiplūtārtba*), Logical Defect (*nyāyādapeta*), Metrical Defect (*viṣama*), Hiatus (*visandh*) and Slang (*śabdacyuta*)<sup>1</sup>.

### *Circumlocution and Superfluous Expression*

88. Mentioning [anything] by means of a [manufactured] synonym, is to cause Circumlocution (*gūḍhārtba*, lit. hidden meaning)<sup>1</sup>.

When anything not necessary is mentioned it is [a case of] Superfluous Expression (*artbāntara*)<sup>2</sup>.

87 <sup>1</sup> For a discussion of the faults in NS see S. K. De, *Skt. Poetics*, II, pp. 19.

88 <sup>1</sup> An example of such a synonym is *Ekāḍbika-nṣṣa-cumāna* for *Dāśa-ṣṣa*. Cf. *Bhāmaha* (I. 37) seems to be using *gūḍhārtba* in an identical sense. See 1. 45-46. S. K. De translates this term as "use of difficult expressions" (*loc cit*)

<sup>2</sup> An example of such an expression is चिन्तामोहम् अनङ्गम् अङ्गं तनुते विप्रेक्षितं सुन्दरः 'The beautiful lady's look injects (lit. spreads) indeed love as well as

### Want of Significance

89. An expression which is irrelevant<sup>1</sup> or which remains incomplete<sup>2</sup> is [an instance of] Want of Significance (*arthsābhinā*)<sup>3</sup>

### Defective Significance

Defective Significance (*bhinnārtha*, lit. broken meaning) includes an expression which is not refined<sup>4</sup> or is worthy of a rustic.<sup>5</sup>

90. When the intended sense is changed into another sense it is also called Defective Significance.

### Tautology and Want of Synthesis

91. Tautology (*ekārtha*), means [indiscriminating] use of [many] words for a single purpose<sup>1</sup>.

[When a sentence is] completed within [each] foot [of a verse] it [is an instance of] Want of Synthesis (*abhiprātārtha*)<sup>2</sup>.

anxiety and insensibility. Here "anxiety and insensibility" are superfluous, for love includes these two states of the mind.

89. <sup>1</sup> An example of such an expression is अयापि स्मरति ( स्मरति ) रसालसं मनो मे मुग्धायाः स्मरन्तुरारि. To say that a *muḡdhā* heroine can be *smara-cāra* (expert in love) as well, is incoherent. (Ag.).

<sup>2</sup> The ex. of *sāvasita* is स महात्मा भाग्यवान् महापद्मं उपायतः. For *mahātmā bhāgyavān* may be construed as *mahātmā śābhyavasān* and thereby its meaning may remain incomplete or undecided without a reference to the context (Ag.).

<sup>3</sup> Ag's ex. is not clear.

<sup>4</sup> Ag's ex. मद्मे मज्ज ममिदं ते दास्यामि.

91. <sup>1</sup> An example of Tautology (*ekārtha*) is *śundanda-bāra-bāra-bāsa-sitam*. White like a Kunda flower, the moon and the laughter of Śiva. Any one simile would have been enough. Each simile here serves the same purpose and hence Tautology has occurred (Ag.). See Bhāmaha, IV. 12.

<sup>2</sup> An example of this is स राजा गीतिकुशलः सरः कुसुदसो नितम् । सर्वप्रिया वसन्तश्रीर्धाम्ने मालविकागमः । Here all the four feet contain four complete sentences which are not connected with one another by sense.

*Logical Defect*

92. Anything devoid of reasoning is an *Logical Defect* (*nyāyād-apeta*)<sup>1</sup>.

*Metrical Defect*

Lapse in the metrical structure is called *Metrical Defect* (*visama*, lit. unevenness).

*Hiatus*

93. When words [which should combine in Sandhi] are kept separate, it is [an instance of] *Hiatus* (*visandhi*).

*Slang*

When a vulgar word is added, it is an instance of *slang* (*śabha-cyuta*, lit. lapse in a word)<sup>1</sup>.

*Guṇas*

94. These are the faults of a poetical work properly described by me. *Guṇas* (merit) are their negation and are characterised by sweetness and depth of meaning<sup>1</sup>.

*Ten Guṇas*

95. The ten *Guṇas* are: Synthesis (*śleṣa*, lit. union), Perspicuity (*prasāda*), Smoothness (*samātā*), Concentration (*samādhi*), Sweetness (*mādbhūya*), Grandeur (*ojas*) Agreeableness (*saukūmārya*, lit. delicacy), Directness of Expression (*aribha-vyakṛti*, lit. expression of meaning), Exaltedness (*udāra*, lit. deep) and Loveliness (*kānti*).

92 <sup>1</sup> *nyāyād-apeta* = *deśakāla-viruddham* etc. (Ag) 'defying the limitation of place and time.' Bhāmaha's *deśa-kāla-kālī-loka-nyayagama-virodhitā* (IV. 28ff) seems to be included in this.

93 <sup>1</sup> Such a fault occurred probably due to the Prakritic habit in speech

94 <sup>1</sup> Vamana holds the opposite view (*śounaviparyayatmano doṣa* II. 1.1) and according to him *Guṇas* are positive entities (*kāvya-śobhasya kartaro dharmā guṇāb*, III. 1. 1)

95 <sup>1</sup> Bhāmaha, III. 1. 4, and Dandin, 1. 41-54, have ten *Guṇas* and name them similarly. But their descriptions are different. Cf. *De, Skt. Poetics*, II, pp. 12ff, Nobel, Foundations, pp. 104ff.



### Synthesis

96. Union of words connected through meaning intended is called Synthesis (*śleṣa*)<sup>1</sup>.

### Perspicuity

97. Where the unexpressed word or sense is comprehended through a use of easily understood words and sense, it is [an instance of] Perspicuity (*prasāda*)<sup>1</sup>.

### Smoothness

98. When alaṃkāras and guṇas match and illuminate one another it is called [an instance of] Smoothness (*samatā*)<sup>1</sup>.

### Concentration

99. Careful condensation of meanings suggested by and derived from similes and other figures of speech is called Concentration (*samādhī*)<sup>1</sup>.

### Sweetness

100. When a sentence heard or uttered many times does not tire or disgust [anyone], it [is an instance of] Sweetness (*mādhurya*)<sup>1</sup>.

96 <sup>1</sup> Cf. Vāmana, III 1 11, Dandin I 43-44. BC give another description (C 98, B.XVI 98) of this Guṇa, which in translation is as follows: *A [composition] which is imbued with deep logic but from its nature is [very] plain and is very well-knit-together is called Compact (śleṣa)*

97 <sup>1</sup> Cf. Vāmana III. 1. 6; Dandin I 45.

98 <sup>1</sup> Cf. Vāmana III 1, 12; Dandin I-47-50 (B XVI 100) and C (100 f.n) gives an additional description of this Guṇa which in translation is as follows: *When a composition does not contain too many uncomponed words, redundant expressions and words difficult to understand it is [an instance of] Smoothness (samatā).*

99 <sup>1</sup> Cf. Vāmana, III 1 13; Dandin I 93-94 B (XVI 102) and C (101 f.n) gives an additional description of *samādhī*, which in translation is as follows: *Possessing some special sense which the men of genius can find out in a composition (lit. here) is called Concentration (samādhī).*

100 <sup>1</sup> Cf. Vāmana III. 1, 11-21, Dandin I, 51-53.

*Grandeur*

101. If a [composition otherwise] censured in quality reflects an exalted sense through its richness in sound and sense it becomes [an instance of] Grandeur (*ojas*)<sup>1</sup>.

*Agreeableness*

102. When a composition consists of words easy to pronounce, euphonically combined, and giving agreeable impression [even when treating some unpleasant topic], it is [an instance of] Agreeableness (*sukumārya*)<sup>1</sup>.

*Directness of Expression*

103. When the meaning of a composition can be grasped by the penetrating mind just after its recital (lit. use) it is [an instance of] Directness of Expression (*artha-vyakti*)<sup>1</sup>.

*Exaltedness*

104. When the composition includes witty and graceful words having many special senses which are marvellous, it is [an instance of] Exaltedness (*udātta*)<sup>1</sup>.

101. <sup>1</sup> Cf. Vāmana III, 1, 5; Dandin I, 80-85. B. (XVI, 106) and C. (103) gives a second definition of this Guna which in translation is as follows: *When a composition consists of a use of many and varied compound words exalted [in sense] and agreeable [in sound] it is [an instance of] Grandeur (ojas).*

102. <sup>1</sup> Cf. Vāmana III, 1, 22; Dandin calls this *sukumārya*.

103. and C. (105). gives a second definition of this Guna, which in translation is as follows: *Is any subject (lit. action) relating to the [common] events occurring in the world gets expressed by means of well-known predicates, it becomes [an instance of] Directness of Expression (artha-vyakti).*

104. <sup>1</sup> Cf. Vāmana, III, 1, 23; Dandin, I, 76-77. B. (XVI, III) and C. (106) give along with this a definition of the Guna named *udāra*. In translation it is as follows: *When in a composition superhuman characters are described in relation to the Erotic and the Marvellous Sentiments and the various States, it is [an instance of] Exaltedness (udātta).*

105. When a composition gives delight to the ears as well as to the mind on account of its well-put-together words, it is [an instance of] Loveliness (*kānti*)<sup>1</sup>.

*Alaṃkāras, and Guṇas according to Sentiments*

106. These are the figures of speech, faults and Guṇas [available in a poetical composition]; I shall now describe their application in connexion with different Sentiments.

*Sounds and Figures of Speech according to Sentiments*

107. The poetical composition in connexion with the Heroic, the Furious and the Marvellous Sentiments should consist mostly of light syllables and should include similes and metaphors.

108-109. In the Odious and the Pathetic Sentiments it [the composition] should likewise consist mostly of heavy syllables.

*Metres according to Sentiments; in the Heroic  
and the Furious Sentiments*

Sometimes when any act of boldness is described (lit. occurs) in connexion with the Heroic and the Furious Sentiments, it (the composition) should be in the Āryā metre and should have Metaphor and Condensed Expression in it.

*In the Erotic Sentiment*

In the Erotic Sentiment the composition should be in gentle metres.

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105 <sup>1</sup> Cf. Vāmana, III, 1, 25, Dandin, I 85-88. C (107), gives an additional definition of this Guṇa, which in translation is as follows: *That which [in a composition] while describing the sportive movement of [a character] delights the ear and the mind just as the moon [pleases us] is (an instance of) Loveliness (kānti).*

*In the Heroic Sentiment*

110-111. In the Heroic Sentiment when the dialogue includes a dialogue, it should be in metres of the Jagati, Atijagati and Śamkṛti types. In the description of battles and tumults, the Utkṛti has been prescribed by the experts.

*In the Pathetic Sentiment*

The Śakkari and the Atidhṛti would be the proper metres in the Pathetic Sentiment.

*In the Heroic and the Furious Sentiments*

112. The metres prescribed for the Heroic Sentiment may be applied in the Furious Sentiment as well; and as for metres in the rest of the cases (i.e. those not mentioned) they should be made suitable to the meaning intended.

*Vowel-length in different Sentiments and States*

113. In connexion with the drama the poets should use short, long and prolated (*pluta*) vowels for representing different Sentiments and States.

114. In the intonation [in Recitation] a vowel consisting of one Mātrā is short, of two Mātrās is long and of three Mātrās is prolated (*pluta*).

*Uses of the prolated vowel*

115. In remembering anything, in [expressing] indignation, in lamenting or in the reading of [the Vedas] by Brahmins, the prolated (*pluta*) vowels occur.

116. [Syllables concerned in these connexions] will be 'ā' in remembering, 'ū' in indignation, 'hā' in lamentation and 'om' in the reading of [the Vedas] by Brahmins.

117. Besides these, other syllables in a play (lit. poetical

composition) should also be made short, long or prolated according to the Sentiment and the State [they express].

118. The even and the uneven metres which have been described before should be used in composition with agreeable and soft sounds according to the meaning [intended].

119. The playwright should make efforts to use in his dramatic composition sweet and agreeable words which can be recited by women. For, furnished with these (i.e. such words) a play will appear very much beautiful just as lotus-lake [will appear] adorned with swans.

120. The delicate dramatic art with harsh words, such as *cekrīḍita*<sup>1</sup>, does not appear beautiful, just as a *betaera* does not fit in with the company of Brahmins who carry the Ruru-skin,<sup>2</sup> are annointed with ghee, are clad in the skin of black antelopes<sup>3</sup> and have a rosary, (a *Kamandalu*) and a staff in hand.

121. A play abounding in agreeable sounds and senses, containing no obscure and difficult words, intelligible to country-people including clever speeches fit to be interpreted with (lit. fit for) dances, developing Sentiments by many [characters]<sup>4</sup> and having suitable Segments (*sandhi*) and their [proper] union, becomes in this world fit for presentation to spectators.

Here ends chapter XVII of Bharata's Nāṭyaśāstra  
which treats of the Excellent Points of a good play in  
connexion with the Verbal Representation.

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120 <sup>1</sup> The word *cekrīḍatām* occurs in the *Avi*. (III.18) ascribed to Bhāsa. (See A D. Pusalker, Bhāsa, Lahore, 1940, p. 131).

<sup>2</sup> As the upper garment (*uttariya*).

<sup>3</sup> As the lower garment.

## CHAPTER EIGHTEEN

### RULES ON THE USE OF LANGUAGES

#### *Prakritic Recitation*

1. 'Thus I have spoken in brief' of the Sanskrit Recitation. Now I shall speak of the characteristics of the Prakritic Recitation.

2. The former (lit. this) [when] changed and devoid of the quality of polish, is called the Prakritic Recitation, and it has as its chief feature changes due to different conditions.<sup>1</sup>

#### *Three kinds of Pkt. Recitation*

3. In connexion with the dramatic representation, it (the Pkt. recitation) is of three<sup>2</sup> kinds, viz, that with the same words [as in Sanskrit] (*samāna śabda*), that with corrupt (*vibbraṣṭa*) words and that with words of indigenous origin (*deśi*).

4. A sentence containing words like *kamala*, *amala*, *reṇu*, *taraṅga*, *lola*, *salila* and the like are used in the Prakrit composition [in the same manner] as in Sanskrit.<sup>3</sup>

5. 'Sounds which change their combined form or vowels,

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1 <sup>1</sup> For an English translation (with the text and notes) of XVIII. 1-24, see M. Ghosh, "Date of the Bharata-Nāṭyaśāstra," JDL, Vol. XXV, (1933) For a French translation (together with the romanised text) of this chapter see L. Nitti-Dolci, *Les Grammaires Prakrits*, 1938, pp. 64-76.

2 <sup>2</sup> *samāsataḥ* (C *duṣṭamāb*).

3 <sup>3</sup> Cf. Nitti-Dolci, p. 70

4 <sup>4</sup> Later Prakrit Grammarians called the above three classes of words *tatsama*, *tadbhava* and *deśi* respectively

5 <sup>5</sup> B. reads one additional hemistich (4a) before this. Cf. Nitti-Dolci, p. 20.

6 <sup>6</sup> Cf. Nitti-Dolci, p. 70.

or sustain loss and that often in the middle of a word are corrupt (*viḥbrasta*).

### *Vowels and simple consonants*

6. Sounds following *e* and *o* (i.e. *ai* and *au*) and the Anusvāra [in the alphabet] do not occur in Prakrit. And such is the case with sounds between *va* and *sa* (i.e. *śa* and *ṣa*) and the final sounds in the *ka*, *ca* and *ta* groups (i.e. *ña*, *ṇa*, *na*).<sup>1</sup>

7. *Ka*, *ga*, *ta*, *da*, *ya*, and *va* are dropped [in Prakrit] and the meaning is carried by the [remaining] vowels, and *kha*, *gha*, *tba*, *dha* and *bha* become *ha* without giving up the meaning of the word.

8. In Prakrit *ra* does neither precede nor follow [a consonantal sound] except in cases of *bhadra*, *vodra*, *brada*, *candra* and the like.<sup>2</sup>

9. *Kha*, *gha*, *tba*, *dha* and *bha* always become *ha* in words such as *mukha*, *megha*, *kathā* and *vadhuḥ prabhūta*.<sup>3</sup> And as for *ka*, *ga*, *ta*, *da*, *ya*<sup>4</sup> and *va* the vowel<sup>5</sup> following them always represents them.

6 <sup>1</sup> This together with three following couplets are written not in Skt. but in Prakrit. Hence they should be taken as an interpolation. The first of these occurs as a quotation (without the author's name) in a late work on metrics edited by M H D. Velankar (Annals of the Bhandarkar Inst. XIV. 1932-33, pp. 1-38, citation of Nitti-Dolci, p. 71).

7 <sup>2</sup> Nitti-Dolci and B. reads *padra* for *draba*. See the *chāyā* in B., and Ag., and also PSM for the Pkt. words. Cf. Nitti-Dolci, p. 71.

8 <sup>3</sup> See the *chāyā* in B., and Ag. and also PSM for the Pkt. words. Cf. Nitti-Dolci, p. 71.

9 <sup>4</sup> Evidently the hard aspirates in case of other words did not change. Ag's example of such words are *khetā*, *parigba*, *atba*. This speaks of the high antiquity of the Pkt. of the NS, though not of these rules written in Pkt.

<sup>5</sup> The non-aspirate consonants mentioned here are to be understood as devoid of the inherent vowel 'a'.

<sup>6</sup> The word *saro* (= *svarab*) here means "vowel" and not "sound". Cf. Nitti-Dolci p. 71.

10. *Ṣa* it should be known, always become *ṣa* in words such as *ṣaṭpada*.<sup>1</sup> The final syllable of *kṣa* should be *ṣa*, and the word *kṣaḥ* should become *kṣu*.

11. *Ta* becomes *ḍa* in words such as *bhata* *kṣuṭi*, and *tata*, and *śa* and *ṣa* always become *ṣa*, e.g. *viśa* (*viṣa*) and *saṃkā* (*śaṃkā*)

12. In words such as *stara* and the like, *ta* standing not in the beginning of a word becomes an indistinctly pronounced *da*.<sup>1</sup> *ḍa* in words such as *vaḍavā* and *taḍāga* becomes *la*.

13. *Dha* in words such as *vaḍba* and *maḍbu* become *ḍba*, and *na* becomes *ṇa* everywhere in pronunciation.

14. *Pa* [in it] changing into *va*, *āpāna* becomes *āvāṇa*. And except in case of words like *yathā* and *tathā*, *tha* becomes *ḍha*.

15. One is to know *parusa* as *pbarusa*, for *pa* becomes *pba* [in it], and *mṛga* will be changed to *mao* while *mṛta* will also be *mao*.<sup>2</sup>

16. *Au* employed in words like *aṇṣadba* etc. will change to *o*, and *ca* in words such as *pracaya*, *acira* and *acala* etc. will change into *ya*.<sup>3</sup>

17. Thus [change] the sounds in Prakrit when they are not mutually connected (i.e. they are simple). Now I shall describe the change of conjunct sounds.

10 <sup>1</sup> Ag. is silent about this *saṭpadaḥ gāṇa*.

12 <sup>1</sup> This indistinctly pronounced *da* is perhaps a spirantised *da*. Ag. thinks that it is somewhat like a *la*.

15 <sup>1</sup> The word *maṣ* (*maya*) from *mṛta* as well as *mṛga* had its spirantised *da* reduced to *ya-śruti* which however was not shown in writing during the early days of this phonetic change (See IHQ VIII 1933, suppl. p. 14-15)

16 <sup>1</sup> This *ya-śruti* for *ca* did not probably at once lead to its graphic elimination.



### Conjunct consonants

18. *Ṣca*, *psa*, *tsa* and *tbya* change into (c)*cha*, *bbya*, *bya* and *dhya* into (j)*jha*, *ṣta* into *ṭtha*, *sta* into *ttha*, *sma* into *mha*, *ksṇa* and *sna* into *ṇha*, and *ksa* into (k)*kha*.

19. *Āścarya* will be *accharya* and *nīścaya* *nicchaya*, *utsāha* *ucchāha* and *patbya*, *paccha*.<sup>1</sup>

20. *Tubbyam* becomes *tujjham*, *mabyam* *majjham*, *vindhya* *viṃjha*, *daṣṭa* *dattha* and *hasta* *battha*

21. *Gṛīṣma* becomes *gimha*, *ślakṣṇa* *saṇha*, *uṣṇa* *uṇha*,<sup>2</sup> *ṛaksa* *ṛakkha*, and *paryanka* *pallamka*.

22. There is metathesis in the group *bma* occurring in words such as *brahman* etc., and in *brhaspati* [the group *spa*] becomes *pba*, *yajña* becomes *jaṇṇa*, *bhisma* *bhimha*.

23. *Ka* and similar other letters (sound) while on the top of another letter (sound) will have to be disjointed in their pronunciation.<sup>3</sup>

24. Thus are to be learnt the pronunciations of Prakrit and Sanskrit. I shall discuss hereafter the classification of regional languages (*deśa-bhāṣa*).

25. The [languages] to be used in drama are of four types in which Recitation should be either of the refined (*samskṛta*) or of the vulgar (*prākṛta*) kind.

### Four types of language

26. The Super-human Language (*atibhāṣā*), the Noble Language (*ārya-bhāṣā*)<sup>4</sup> the Common Language (*jāti-bhāṣā*)

19 <sup>1</sup> B reads one additional hemistich between 19a and 19b.

23 <sup>1</sup> This probably relates to *svarebbakti* (anaptyxis) . *Kileśa* (*kleśa*), *radana* (*ratna*) and *duvāra* (*dvāra*) may be examples of this.

24 <sup>1</sup> Cf. Nitti-Dolci p. 73

26 <sup>1</sup> Some commentators think that *ārya-bhāṣā* means a language in which Vedic words preponderate (Ag)

and the Language of Other Animals (*yonyantari*)  
the [four] languages occurring in plays.

### *The Superhuman and the Noble Language*

27. The Super-human Language is for the gods, and the Noble language for the kings.<sup>1</sup> These have the quality of refinement (*samśkāra*) and are current over the seven great divisions<sup>2</sup> (*dvīpa*) of the world.

### *The Common Language*

28. The Common Language prescribed for use [on the stage] has various forms. It contains [many] words of Barbarian (*mleccha*) origin and is spoken in Bhārata-varsa [only].<sup>3</sup>

### *The Animal Language*

29. The Language of Other Animals<sup>4</sup> have their origin in animals domestic or wild, and in birds of various species, and it follows the Conventional Practice.

### *Two kinds of Recitation*

30. The Recitation in the Common language which

<sup>1</sup> C reads *jāiyantari* for *yonyantari*

27 <sup>1</sup> The *atibhāsa* and *aryabhāsa* are possibly the dialects of the pure Indo-Aryan speech. It should be noted that "samśkrta" (Sanskrit) as the name of a language is absent here. Bhoja takes *ati-*, *arya-* and *jāti-* *bhāsas* respectively as *śrauta* (Vedic), *ārśa* (Puranic) and *laukika* (literary) speeches. See Śr Pr ed, V. Raghavan pp. 191ff

<sup>2</sup> This may be said to show that Sanskrit was used all over the civilised world at the time of the NS

28 <sup>1</sup> The common speech or the speech of the commoners is distinguished here from that of the priests and the nobility by describing it as containing words of Barbarian (*mleccha*) origin. These words seem to have been none other than vocables of the Dravidian and the Austric languages. They entered into Indo-Aryan quite early in its history. See S K. Chatterji, *Origin and Development of the Bengali Language*, Calcutta, 1926 pp. 42, 178.

29 <sup>1</sup> Neither the NS. nor any extant drama gives us any specimen of the conventional language of lower animals, which is to be used in the stage

relates to the four castes, is of two kinds, viz, vulgar (*prākṛta*) and refined (*samskr̥ta*).

### *Occasion for Skt. Recitation*

31. In case of the self-controlled (*dbīra*) Heroes of the vehement (*udbhata*), the light-hearted (*lalita*), the exalted (*udātta*), and the calm (*praśānta*) types, the Recitation should be in Sanskrit.

### *Occasion for Pkt. Recitation*

32. Heroes of all these classes are to use Prakrit when the occasion demands that.<sup>1</sup>

33. In case of even a superior person intoxicated with the kingship (or wealth) or overwhelmed with poverty no Sanskrit should be used.<sup>2</sup>

34. To persons in disguise,<sup>3</sup> Jain monks,<sup>4</sup> ascetics,<sup>5</sup>

32 <sup>1</sup> As Arjuna disguised as Bṛhannalā

33 <sup>2</sup> No extant drama seems to furnish any illustration of this rule. B reads one additional hemistich before this.

34 <sup>3</sup> *vyājalīṅgapravasthānām* = persons in disguise of different kinds of professional and religious mendicants etc. See Kauṇḍīya's *Arthaśāstra*. An example of this is Indra in the guise of a Brahmin speaking Pkt. in Karna, ascribed to Bhāsa. Nicu-Dolci takes this expression as an adjective of *śramanānāṃ* etc. But it need not be construed like this. This part of the rule seems to relate to Skt.-speaking characters assuming disguise. Viśādhagupta (*Mudrā*, II.) assuming the guise of a snake-charmer, is an example of such characters. And so are Yaugandharāyana and Rumanvān in the *Pratijñā*, (III) ascribed to Bhāsa.

<sup>4</sup> *Sramana* (Pkt. *samana*). The word is to be taken to mean here a Jain monk. See *Jadī vatsaḥam avanetsi samanao homo*, Avī (V.) ascribed to Bhāsa. *śramana* was sometimes used also in connexion with the Buddhists. See below 36.

<sup>5</sup> *tapasvin*—It appears that the author of the NŚ meant by this term ascetics in general. Though we find Brahmin ascetics in ancient literature, the institution of asceticism was most probably of non-Aryan origin. This seems to be the justification of assigning Prakritic Recitation to all the ascetics irrespective of their sectarian affiliation.

religious mendicants<sup>4</sup> and jugglers should be assigned the Prakrit Recitation

35. <sup>1</sup>Similarly Prakrit should be assigned to children, persons possessed of spirits of lower order, women in feminine character<sup>2</sup> persons of low birth, lunatics and phallus-worshippers.<sup>3</sup>

*Exception to the rule for Pkt Recitation*

36. But to itinerent recluses,<sup>1</sup> sages,<sup>2</sup> Buddhists,<sup>3</sup> pure Śrotriyas<sup>4</sup> and others who have received instruction [in the

<sup>4</sup> *bhikṣu*—religious mendicant in general. It should not be restricted to Buddhists alone. The alternative name of the Brahma-sūtra is the Bhikṣu-sutra.

35 <sup>1</sup> B.'s reading in translation is as follows. *Similarly Pkt should be assigned to Śaiva teachers, lunatics, children, persons possessed of spirits of lower order, women, persons of low birth and hermaphrodites* (B XVII 37)

<sup>2</sup> In a queen's role a woman may sometimes speak Skt. See 38-39 below. The *parivrajikā* in the Mālavī, speaks Skt

<sup>3</sup> *śaṅga*—This possibly means the member of a sect which like the Lingāyets wears a phallus suspended from their neck

36 (C.34b-35a; B XVII 38). <sup>1</sup> *parivraj*—a person of the fourth āśrama. A recluse belonging to the Vedic community.

<sup>2</sup> *muni*—This word, probably of non-Indo-Aryan origin meant in all likelihood "wise man". See NS 1.23 note 1. In the ancient world, wisdom was usually associated with religious and spiritual elevation. This might have been the reason why the word was applied to persons like Vasiṣṭha and Narada etc.

<sup>3</sup> *śākyā*—a follower of the Buddha. There is nothing very astonishing in Skt being assigned to Buddhist monks. Buddhist teachers like Aśvaghosa, Nāgārjuna, Āryadeva, Vasubandhu were the all very great Sanskritists, and the Mahāyāna literature was written in the Sanskrit of corrupt as well as of pure variety. This might have been the general linguistic condition before the schism arose among the Buddhists. In Aśvaghosa's Śāriputra-parakaraṇa Buddha and his disciples speak Sanskrit (Keith, Skt. Drama p 82). Aśvaghosa assigns Skt to a *śramaṇa* as well (*loc. cit*). This *śramaṇa* was possibly a Buddhist, see 34 f n.

<sup>4</sup> *cankṣeṣu* (*cankṣeṣu*, C) *śrotriyeṣu*—for the pure *śrotriya* or a learned Brahmin. The adjective "pure" (*cankṣa*) used with *śrotriya* is possibly to separate him from an apostate who might have entered into Jain or any other heterodox fold and was at liberty to use Pkt. Ag. takes *cankṣeṣu* (his *cokṣeṣu*) as a noun.

Vedas] and wear costumes suitable to their position (*lingastha*)<sup>3</sup> should be assigned Sanskrit Recitation.

37. Sanskrit Recitation is to be assigned to queens, courtezans,<sup>1</sup> female artistes to suit special times and situations in which they may speak.

38-39. As matters relating to the peace and war may occur in course of a talk and the movements of planets and stars and cries of birds concerning the well-being or distress of the king are to be known by the queen, she is to be assigned Sanskrit Recitation in connexion with these (lit. in that time)<sup>2</sup>

40. For the pleasure of all kinds of people, and in connexion with the practice of arts, the courtezans are to be assigned Sanskrit Recitation which can be easily managed

41. For learning the practice of arts and for amusing the king the female artiste has been prescribed to use Sanskrit recitation in dramatic works.<sup>3</sup>

42. The pure speech of Apsarasas<sup>4</sup> is that which has been sanctioned by the tradition (i.e. Sanskrit), because of their association with the gods, the popular usage conforms to this [rule].

43. One may however at one's pleasure assign Prakritic Recitation to Apsarasas [while they move] on the earth [But to the Apsarasas in the role of] the wife of a mortal also [the

<sup>3</sup> *śiṣṭāḥ lingasthāḥ*—religious mendicants who have received instruction (in Vedas).

37 <sup>1</sup> An example of this is Vasantasenā speaking Skt. (Mrcch. IV.)

38-39 <sup>2</sup> This not very clear rule cannot be illustrated by any extant drama

41 <sup>3</sup> This is possibly no example of this in any extant drama.

42 <sup>4</sup> No play with an Apsaras speaking Skt is available. All the Apsarasas in Vikram, speak Pkt.

same] should be assigned when an occasion (lit. need) will occur.<sup>1</sup>

44. In the production of a play their [nat.] should not be assigned to tribes such as, Baratas, Andhras and Dramidas.<sup>2</sup>

45. To pure tribes of these names, should be assigned dialects current in Sūrasena.

46. The producer of plays may however at their option use local dialects for plays may be written in different regions [for local production].

*Seven major dialects*

47. The Seven [major] dialects (*bhāsā*) are as follows: Māgadhi, Āvanti [Avantijā], Pracya, Śaurasenī (Sūrasenī), Ardhamāgadhi, Bāhlikā, Dākṣinātyā.<sup>3</sup>

48. In the dramatic composition there are, besides, many less important dialects (*vibhāsā*)<sup>4</sup> such as the speeches of the Śākara, Ābhuras, Candalas, Śabaras, Dramidas,<sup>5</sup> Odras, and the lowly speech of the foresters.

43 <sup>1</sup> Urvāṣī is an example of an Apsaras who became the wife of a mortal. (Vikram).

44 <sup>2</sup> See XXIII, 99 notes.

47 <sup>3</sup> Māgadhi, Śaurasenī and Ardhamāgadhi are well known. But any old and authentic description of Āvanti, Pracya, Bāhlikā and Dākṣinātyā Pkt. seems to be non-existent. According to Prthvīdhara, a very late authority Mroch. contains the specimens of Avanti and Pracya only. It is to be noted that the present list does not include Mahārāṣṭrī. See M. Ghosh. "Mahārāṣṭrī, a late phase of Śaurasenī," JDL. XXIII

48 <sup>4</sup> By the word *vibhāsā* Prthvīdhara understands *vidiḍā bhāsā bīna-ṣaṭraṣṭrayorvīdī bhāṣā*. See Fischel, Grammatik, §§ 3-5. No old and authentic specimen of the *vibhāsā* has reached us. According to Prthvīdhara the Mroch. contains Śākari and Cāndali besides Dhakli which last the NŚ does not know.

<sup>5</sup> It is curious that after forbidding the use of languages like Dramida (Dramila) in 44 above, the author is including it among the dialects that can be allowed in dramatic works. One possible explanation of this anomaly may be that here we meet with a late interpolation, and passages from 48-61 belong to a later stratum of the text.

*Uses of major dialects*

49. [Of these] Māgadhī is assigned to guards (lit. inmates) of the royal harem,<sup>1</sup> and Ardhamāgadhī to menials, princes and leaders of bankers' guilds.<sup>2</sup>

50. Prācyā is the language of the Jester<sup>1</sup> and the like; and Āvantī is of gallant crooks (*dhūrta*).<sup>2</sup> The Heroines, and their female friends are also to speak Śaurasenī without in any exception.

51. To soldiers, gamesters, police chief of the city and the like should be assigned Dākṣiṇātyā,<sup>1</sup> and Bāhlikī is the native speech of the Khasas who belong to the north.

*Uses of minor dialects*

52. Śākārī should be assigned to the Śākāra and the Śakas and other groups of the same nature,<sup>1</sup> and Cāṇḍālī to the Pulkasas and the like.<sup>2</sup>

49 <sup>1</sup> For a list of such persons see DR II.74.

<sup>2</sup> According to Pischel this passage assigns AMg to servants, Rajputs (*rājaputra*) and leaders of bankers' guild (*śresthī*). See Grammatik § 17. But no extant drama seems to illustrate this rule. For Candanadāsa who is a *śresthī*, does not speak AMg (*Mudrā*, I) while Indra in the disguise of a Brahmin speaks this dialect of Pkt. (Karna, ascribed to Bhāsa).

50 <sup>1</sup> According to Prthivīdhara Vidūṣaka in the *Mrcch* speaks Prācyā the sole characteristic of which is abundance of pleonastic *ka*. See Pischel, Grammatik, § 22.

<sup>2</sup> According to Prthivīdhara the two policemen *Viraka* and *Candanaka* in the *Mrcch* (*Vā*) speak Āvantī. But according to the latter's own admission he was a Southerner and a man of *Karnāra*. No old and authentic description of this dialect is available. See Pischel, Grammatik § 26.

51 <sup>1</sup> Candanaka's language in *Mrcch* in spite of Prthivīdhara's testimony to the contrary may be taken as a specimen of Dākṣiṇātyā. See 50 note 2 above. No old and authentic description of this dialect is available. Cf. Pischel, Grammatik § 24.

52 <sup>1</sup> According to Prthivīdhara, Śākāra in *Mrcch*, speaks Śākārī dialect. Cf. Pischel, Grammatik, § 24.

53. To charcoal-makers, hunters and those whose livelihood by [collecting] wood and leaves is assigned Sābari<sup>1</sup> as well as the speech of forest dwellers.

54. For those who live in places where elephants, horses, goats, sheep, camels or cows are kept [in large numbers] Ābhīri<sup>1</sup> or Sābari<sup>2</sup> has been prescribed, and for forest-dwellers and the like, Drāviḍi<sup>3</sup> [is the language].

55. Oḍri is to be assigned to diggers of subterranean passages, prison-warders, grooms for horses,<sup>4</sup> and Heroes and others like them while in difficulty are also to use Māgadhi for self-protection.

*Distinguishing features of various local dialects*

56. To the regions [of India] that lie between the Ganges and the sea, should be applied a dialect abounding in *e*<sup>2</sup>.

57. To the regions that lie between the Vindhyas and the sea should be assigned a language abounding in *na*<sup>1</sup> (or *ta*).

<sup>1</sup> Prthvidhara thinks that Cāṇḍālas in Mrech (V) speak the Cāṇḍāli dialect. Cf. Pischel, *Grammatik*, § 25.

53 <sup>1</sup> This dialect seems to have been the parent of the modern Sora language.

<sup>2</sup> See 54 note 3.

54 <sup>1</sup> Ābhīri dialect is not available in any extant drama.

<sup>2</sup> See 53 note 1.

<sup>3</sup> Drāviḍi dialect is not available in any extant drama. It is possible that it was not a pure Dravidian speech (See 43 above). Possibly a Middle Indo-Aryan dialect in which Dravidian phonetic and lexical influence predominated was meant by this. Its habitat was in all likelihood some region of North India. Cf. Nitti-Dolci, p. 120-122.

55 <sup>1</sup> For Oḍri Pkt. see 48 note 3 and Nitti-Dolci, pp. 120 f.n. 4 and 122.

56 <sup>1</sup> B. again reads 44 after 55.

<sup>2</sup> This "e" is perhaps termination of the nominative singular the *a*-bases in Mg. and AMg.

57 <sup>1</sup> This relates to a dialect of Pkt. which does not change *na* always into *na*. Though according to some grammarians Pkt. is always to change *na*



58. Regions like Surāṣṭra and Avantī lying on the north of the Vetravatī one should assign a language abounding in *ca*<sup>1</sup>.

59. To people who live in the Himalayas, Sindhu and Sauvira a language abounding in *u* should be assigned.<sup>2</sup>

60. To those who live on the bank of the Carmanvatī river and around the Arvuda mountain a language abounding in *o*<sup>1</sup> (or *ta*) should be assigned

61. These are the rules regarding the assignment of dialects in plays. Whatever has been omitted [here] should be gathered by the wise from the popular usage.

Here ends Chapter XVIII of Bharata's Nāṭyaśāstra, which treats of the Rules regarding the Use of Languages.

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into *na*, it seems that such was not strictly the case with all its dialects. For example in the so-called Jain Pkt. (AMg. of Hemacandra) has initial *n* and intervocal *nn*.

58 <sup>1</sup> It seems that at the time of the author of the passage intervocal *ca* in this particular region was yet maintained or dental *t* sounds were mostly changed into *n* sound (as in *cattba* for *tttba*).

59 <sup>1</sup> This *u* perhaps relates to a close pronunciation of the *o* vowel.

60 <sup>1</sup> This *o* perhaps relates to an open pronunciation of the *u* vowel.

## MODES OF ADDRESS AND INTONATION

*Different modes of address*

1-2. These are, O the best of Brahmīns the rules on the use of languages [in a drama]. Now listen about the rules of popular modes of address<sup>1</sup> or the manner in which persons of equal, superior or inferior status in a play are to be addressed by those of the superior, the medium or the inferior class.<sup>2</sup>

*Modes of addressing males: addressing great sages*

3 As the great sages are adorable (lit. god) even to the gods they are to be addressed as "holy one" (*bhagavan*)<sup>1</sup> and their wives are also to be similarly addressed.<sup>2</sup>

*Addressing gods, sectarian teachers and learned men*

4 Gods,<sup>1</sup> persons wearing sectarian teacher's dress<sup>2</sup>, and persons observing varied vows<sup>3</sup> are to be addressed as "holy one" (*bhagavan*)<sup>3</sup> by men as well as women

1-2 <sup>1</sup> This manner of addressing different persons includes referring to them before their own selves or before others, e.g. in Śak (I), Duśyanta is referred to by his charioteer as *āyasmān*, *āyasmaṇ pasya pasya*)

<sup>2</sup> Rules given hereafter do not cover all the numerous and different cases occurring in the extant dramatic literature in Skt and Pkt

3 <sup>1</sup> Ex. Kāśyapa (Kāśya) addressed by his disciple (Śak IV) Māṇica by Duśyanta (*ibid* VII) and Ravana in ascetic's disguise by Rama (Pratimā V)

<sup>2</sup> No ex. of this seems to be available in any extant drama.

4 <sup>1</sup> Ex. Agni (Abhi VI) & Varuna (*ibid* IV)

<sup>2</sup> Ex. (Ravana disguised as an ascetic addressed by Rama (Pratimā V) The Jester in Pratijñā (III) addressing the Jain monk (*īramanaka*) as *bhagavan* (*bhagavan*) to create laughter, *bhagavan* would have been the proper term in this case. See below 15

<sup>3</sup> Read here *nanāṣṭra adbhata* (*bhata* in B) for *nanāśṛṭadbhata* (B) and *nānāśṛṭi-*

*Addressing the Brahmin*

5. The Brahmin is to be addressed as "noble one" (*ārya*).<sup>1</sup>

*Addressing the king*

And the king [is to be addressed] as "great king" (*mahārāja*).<sup>2</sup>

*Addressing the teacher*

The teacher [is to be addressed] as "professor" (*ācārya*).<sup>3</sup>

*Addressing an old man*

And an old man [is to be addressed] as "father" (*itāta*).<sup>4</sup>

*Brahmins addressing the king*

6 Brahmins may address the kings at their pleasure, by their names. This should be tolerated, for the Brahmins are to be adored by the kings.

*Brahmins addressing ministers*

7. A minister is to be addressed by Brahmins as "Councillor" (*amātya*) or "minister" (*śakṛta*).<sup>5</sup> and by other persons, inferior to them (i.e. Brahmins) he [is] always [to be addressed] as "sir" (*ārya*).<sup>6</sup>

*dhara* (C) Ascetics belonging to minor heterodox sects seem to have been included in this term. Ag reads *narasentadharan* and explains this as *bahūśrutab*.

5 <sup>1</sup> Ex. Brahmin (Kṛṣṇavāsa) in *Madhyama*, addressed by Bhīma.

<sup>2</sup> Ex. Sumantra addressing Dazaratha (*Pratima*, II), and Vāṭhasana addressing Ravana (*Abhisēka* II).

<sup>3</sup> Ex. Cānakya addressed by his disciple (*Mudra*, I).

<sup>4</sup> Ex. Bharata addressing Sumantra, the old charioteer (*Pratima* VI).

6 <sup>1</sup> Ex. Indra disguised as a Brahmin addressing Ārjuna (*Arjuna*). Cf. Cānakya addressing Candragupta mostly as *Vrāta* in *Mudra*.

7 <sup>1</sup> Cf. XXIV 82-83. No example of this rule seems to be available in any extant drama. See note 2 below.

<sup>2</sup> Ex. The door-keeper (*prasthāna*) addressing Yaśodhanusya (*Pratijñā*,

*Addressing the equals*

8. One is to accost one's equals by the name which they are styled.<sup>1</sup>

*Privileged inferiors addressing superiors*

A superior person may however be addressed (or referred to) by name by inferior persons when the latter are privileged to do so.<sup>2</sup>

*Addressing employees, artisans and artists*

9. Men and women in one's employment,<sup>1</sup> and artisans and artists<sup>2</sup> are to be addressed as such (i.e. according to their status).<sup>3</sup>

*Addressing persons of respect*

10. A respected person is to be addressed as 'honoured sir' (*bhāva*), and a person slightly less so, as "comrade (*mārśaka* or *mārśa*).<sup>1</sup>

1). But curiously enough Rāksasa has been addressed not as 'Ārya' but as 'Amātya' (counsellor) by the door-keeper, and by his friend Viśādhagupṭa too he is addressed likewise (*Mudrā*, II).

<sup>2</sup> Ex. Cāṇakya addressing Rāksasa and *vice versa* (*Mudrā*, VII).

<sup>3</sup> Ex. Hamsaka referring to Yaṅgandharāyana before the latter. (*Pratijñā*, I. 13, 14). See above note 1.

<sup>4</sup> Ex. Yaṅgandharāyana addressing Śālaka by name (*Pratijñā*, I. 2, 4) and the hero Cārudatta addressing the maid-servant Radanikā (*Cāru*, I. 21, 15).

<sup>5</sup> Ag. explains *kārmka* and *śilpi* as follows. artisans (*kārmka*) are those that build *stūpas* and the like objects, artists are painters and the like.

<sup>6</sup> Ex. The king addressing Haradatta, one of the teachers of dramatic art (*Mālavi*, II. 12, 4).

10 <sup>1</sup> Ex. *pāripāśīcika* addressing *sūtradhāra* as *bhāva*, and *sūtra* addressing *pāripāśīcika* as *mārśa* (*Abhi*, I. 1, 6, 8) Śākara once addressing *viśa* as *bhāva* and next time as *mālīśa* (*mārśa*) in *Cāru*, I. 17 3; 26 3) The word *mārśaka* does not seem to occur any extant drama while *mārśa* occurs very often. See *Uttara*, (I. 4, 7) and *Mālavi* (I. 1, 3).

*Addressing persons of equal status*

A person of equal status should be addressed as 'brother' (*vayasya*)<sup>2</sup> and a low person as 'hey man' (*ham-bo*)<sup>3</sup>

*The charioteer addressing the chariot rider*

11. The chariot-rider should always be addressed by the charioteer as "long-lived one" (*āyusman*).<sup>1</sup>

*Addressing an ascetic or a person with beatitude*

An ascetic or a person who has attained beatitude (*prāsānta*) is to be addressed as "blessed one" (*sādbho*).<sup>2</sup>

*Addressing princes*

12. The crown-prince is to be addressed as "sire" (*svāmin*),<sup>1</sup> and other princes as "young master" (*bhartr-dāraka*).<sup>2</sup>

*Addressing inferior persons*

Inferior persons are to be addressed as "pleasing one"

<sup>2</sup> Ex. Siddhārthaka and Samiddhārthaka addressing each other (*Mudrā*, VI 2. 14, 16)

<sup>3</sup> Ex. Cānaka's spy addressing his disciple as *ham-bo bambhana*, (*Mudrā*, I 18. 4)

11 <sup>1</sup> Ex. Dusyanta's charioteer addressing him (*Śak*, I)

<sup>2</sup> Ex. Dusyanta's priest addressing the two disciples of Kāśyapa (*Kanva*) and Gautamī *śaśarvinah* (*Śak*, V. II 6).

The word *sādbho* as a form of address does not seem to occur in any extant drama

12 <sup>1</sup> No example of this rule seems to be available in any extant drama. On the other hand *svāmin* is very often used in addressing a king. Ex. Yaugandharāyana addressing the king Udayana (*Svapna* VI. 17. 1). Kauñjāyana and Bhūtika addressing the king Kuntubhoja (*Avi*, I 5 3; 8. 5). On the use of the word *svāmin* in inscriptions see Sylvain Lévi, *Journal Asiatique*, Ser. 9, XIX, 95ff. I. Ant Vol XXXIII, p. 163. Sitā's maid addresses Rāma as *bhattā* (*Pratimā* I 9 2). The door-keeper (*pratibharī*) refers to the crown prince Rāma as *bhattādārassa rāmassa* (*Pratimā* I 2 9)

(*saumya*),<sup>3</sup> "auspicious-looking one" (*bhad* such terms should be preceded by 'O' (*be*).<sup>5</sup>

*Addressing persons by their occupation*

13. In a play a person is to be addressed by a term appropriate to his birth or to the vocation or learning practised by him.<sup>1</sup>

*Addressing a son or a disciple*

14. A disciple or a son is to be addressed by the guru or the father as "child" (*vatsī*)<sup>1</sup>, "son" (*putraka*), "father" (*tāta*)<sup>3</sup> or by his own name or clan-name (*gotra*).<sup>4</sup>

<sup>1</sup> The word has been used with reference to the crown prince in *Pratimā* (*loc. cit.* I) In referring to other princes play writers use the word *kumāra*. In *Pratimā* (III. 14. 12) Bharata has been addressed with this term. In *Mudrā*, (IV. 12. 5) Malayaketu has been addressed similarly. Avimarakā, the lover of Kurangī is addressed as *bhāṣidurā* by her maid (Avi III, 17. 2)

<sup>2</sup> This use of the term *saumya* does not seem to occur in extant dramas, and *bhadra* appears to have taken its place, e.g. Bharata addressing the messenger (*bhāṣa*) in *Pratimā* (III. 4. 2) Duryodhana addresses his chief of the army (*senāpati*) similarly (Śak. II. 3. 5. 4)

<sup>3</sup> Ex. Rākṣasa's spy (*parusa*) addressing his door-keeper (*Mudrā* IV. 8. 2) In *Abhi*, (VI. 31. 1) Agastya (god of fire) addresses Rama as *bhadrasmṛbha* though earlier, (VI. 26. 7) he says, *na me namaskāram kartum arthas deteśah*. The Jester addresses the *candilas* as *bho bhaddasmṛbha* (Mrech X. 23. 3) The Māgadha prince is addressed as *bhaddasmṛbha* by the female ascetic in *Svapna* I. 7. 20. For the use of *bhadrasmṛbha* in inscriptions see *Select Inscriptions*, no. 72. See also Keith, *Skt. Drama*, p. 69

13. <sup>1</sup> Not many examples of this rule seem to be available in any extant drama. In *Mrech* (X. 20. 1) Carudatta's son addressing the Candilas as *are candilā* may be an example of this

14. <sup>1</sup> Ex. The Sauvira king addressing Avimarakā (Avi VI. 17. 4) Cf. Drona addressing Duryodhana (*Pāñca* I. 22. 3)

<sup>2</sup> Ex. The form *putraka* does not seem to occur in any extant play. Drona addressing Duryodhana as *putra* (*Pāñca* I. 23. 3) Duryodhana addressing his son similarly (*Uru* I. 42. 3)

<sup>3</sup> No example of this seems to be available in any extant drama

<sup>4</sup> Ex. Vālī addressing Aṅgadī by name (*Abhi* I. 25. 2) Kāśyapa (Kāṣṭha)

*Addressing Buddhist and Jain Monks*

15. Buddhist and Jain (*nirgrantha*) monks are to be addressed as "blessed sir" (*bhadanta*).<sup>1</sup>

*Addressing persons of other sects*

Persons of other sects<sup>2</sup> are to be addressed by terms enjoined by their own rules<sup>3</sup>

*People addressing the king*

16. The king is to be addressed by his servants as well as his subjects as "lord" (*deva*).<sup>1</sup> but when he is an overlord [of other kings] he is always [to be addressed] by his servants as "sire" (*bhattā*).<sup>2</sup>

*Sages addressing the king*

17-18 The king is to be addressed by sages (*ṛṣi*) as "king" (*rājan*)<sup>1</sup> or by the patronymic term.<sup>2</sup>

addressing Saṅgarava by name (Śak. IV 16 1) Instances of a son or a disciple addressed by clan-name (*gotra*) do not seem to occur in any extant drama

15 <sup>1</sup> Ex. Kṣapanika addressed by Rakṣasa and Siddhārthaka as *bhadanta* (Mudra IV 18 2, V 1 1) A Buddhist monk is very rarely met with in extant dramas. Aśvaghoṣa's drama included such a character, but one cannot say from the fragments how he was addressed. (See Keith, Skt. Dr p 82)

<sup>2</sup> According to Ag. one is to understand by 'other sects' Paśupatas and the like

<sup>3</sup> An example of such a rule is a term like *bhāṣan* or *bhāṣayājña* used in addressing Paśupata teachers (Ag.).

16 <sup>1</sup> Ex. The Kāñcukin addressing the king (Mudra. III, 10 3) Gaṇodasa addressing the king (Mālavī I 12, 8) Vibhīṣana refers to Rama as *deva* (Abhi VI. 20, 3) when he is not yet a king, besides this the same Vibhīṣana addresses Ravana as *maharaja* (Abhi. III 15, 1) See also 12 note 1.

<sup>2</sup> Ex. *Yavanika* addressing the king Duśyanta (Śak VI 24 10) But in Bala (III. 3 1.) the cowherds address Saṅkarasana as *bhatta*, and Nandagopa too addresses Vasudeva likewise (Bala I 19 30)

17-18 <sup>1</sup> Ex. Bhagavān (Yudhisthira) addressing the king Virātā (Pāñca II 14 2)

<sup>2</sup> No ex. of this seems to occur in extant dramas. Narada addresses the two kings simply as Kuntibhoja and Saṅkararaja in Avī (VI. 20, 8, 12)

*A Jester addressing the king*

And he should be addressed as "friend  
"king" (*rājan*)<sup>4</sup> by the Jester.

*A Jester addressing the queen and her*

The queen and her maids are to be addressed by him as  
"lady" (*bhavadī*).<sup>5</sup>

*A king addressing the Jester*

The Jester is to be addressed by the king by his name  
or as "friend" (*vayasya*).<sup>6</sup>

*Women addressing their husband*

19. By all women in their youth the husband should  
be addressed as a "noble one's son" (*ārya putra*),<sup>1</sup> but in other  
cases, the husband is to be addressed simply as "noble one"  
(*ārya*),<sup>2</sup> and in case of his being a king he may be addressed  
as "great king" (*mahārāja*)<sup>3</sup> also.

*Addressing the elder and the younger brothers*

20. The elder brother should be addressed as "noble  
one" (*ārya*)<sup>1</sup> and the younger brother like one's son.<sup>2</sup>

<sup>4</sup> Ex. The Jester in Śāk (II 2 1) and Malavī (V 3 18)

<sup>5</sup> No example of this seems to occur in any extant drama. In Ratnā (I 16. 35) the Jester once addresses the king as *bhadrā*.

<sup>6</sup> *Bhavadī* in the Jester's speech would be *bhadrā*. Ex. The Jester addressing the queen's maid in Svapna (IV. 0 28) also addressing the queen (Malavī, IV 4 23) and addressing the queen's maid Susamgatā (Ratnā, IV. 0. 30)

<sup>1</sup> Examples are easily available. See Svapna, Śāk, Vikram etc. The Jester is addressed also as *sakhe*. See Malavī (IV 1. 1, and Vikram, II, 18 11 etc.) and as *bhadrā* (Vikram, II, 18 15)

19 <sup>1</sup> Examples are easily procurable. See Śāk, Malavī, Svapna etc.

<sup>2</sup> Ex. *Natī* in the prologue (*prastāva*) addressing the *sūtradhārā* her husband (Cāru, and Mudra)

<sup>3</sup> Ex. Gāndhārī addressing Dhrtarāstra (Uru I 38 2) Urvāśī refers to the king likewise (Vikram IV 39 2)

20 <sup>1</sup> Ex. Lakṣmīnā addressing Rama (Pratima I 21 2) Sahadeva addressing Bhuma (Venī. I. 19 12).

<sup>2</sup> Usual from in such a case is *vasīṣa*, but the younger brother is also some-



These are the modes of address to be used to male characters in a play.

*Modes of addressing women*

21. I shall now speak of the modes of address to be used to female characters in a play.

*Addressing female ascetics and goddesses*

Female ascetics and goddesses are to be addressed as "holy lady" (*bhagavati*).<sup>1</sup>

*Addressing wives of senior persons, and elderly ladies*

22. Wives of respectable seniors, and of king's officers (*sthānīyā*) are to be addressed as "lady" (*bhāvatī*).<sup>2</sup>

*Addressing an accessible woman and an old lady*

An accessible woman (*gamyā*)<sup>3</sup> is to be addressed as "gentle-woman" (*bhadre*) and an old lady as "mother" (*ambī*).<sup>4</sup>

*Addressing a king's wives*

23. In a play king's wives are to be addressed by their servants and attendants as "mistress" (*bhātinī*), "madam"

times differently addressed, e. g. by name of the mother, as Saumitre, (Pratimā 1. 21. 1), Kaikeyīmātali, (*ibid* IV. 2. 21). See above 14 and 4.

21. <sup>1</sup> The king addressing the *prajāpā* (Mālavi I. 14. 2), the Kañcukin addressing the female ascetic (*tāpini*) in Vikram. (V. 9. 2).

22. <sup>2</sup> Ex. Sumantra addressing the widowed wives of Daśaratha as *bhāvatīyā* (Pratimā III. 12. 2). The Kañcukin addressing the Pratihari in Svapna (VI. 6. 6).

<sup>3</sup> *gamyā*—not within the prohibited degree of sexual relationship.

<sup>4</sup> Ex. Avimāraka addressing Kurāṅgikā (Avi. III. 19. 6). Duśyanta addressing Priyamvada (Śak I. 27. 6). But the king addresses Citralakṣmī as *bhādrāmbikā* (Vikram II. 15. 9) as well as *bhadre* (*ibid*. III. 15. 6).

<sup>5</sup> Ex. The king, Urvaśi and their son addressing the female ascetic, (Vikram V. 12. 3, 5. 18).

(*svāmīni*)<sup>1</sup> and "lady" (*devī*).<sup>2</sup>

24. [Of these], the term "lady" (*devī*) applied to the chief queen (*mahiṣī*) by her servants by the king. The remaining [wives of the king] are addressed [simply] as "madam" (*svāmīni*).<sup>3</sup>

*Addressing unmarried princesses*

25. Unmarried princesses are to be addressed by their handmaids as "young mistress" (*bhartṛ-dārikā*).<sup>4</sup>

*Addressing a sister*

An elder sister is to be addressed as "sister" (*bhṛgini*)<sup>5</sup> and an younger sister as 'child' (*vatse*).<sup>6</sup>

*Addressing a Brahmin lady, a nun or a female ascetic*

26. A Brahmin lady, a nun (*lingasthā*) or a female ascetic (*vrāṭini*) is to be addressed as "noble lady" (*ārye*).<sup>7</sup>

23 <sup>1</sup> Ex. (i) *bhṛgini*, Nipunikā addressing the queen (Vikram. II. 19. 19). Kāśīkasmālā addressing the queen (Ratnā I. 18. 11). But in Pratimā (I. 5. 4) the maid (*ceṣī*) addresses Sitā who is not yet a queen, as *bhṛgini*. (ii) *Svāmīni* as a term of address to the queen does not seem to occur in any extant drama.

<sup>2</sup> Ex. The maid (*ceṣī*) addressing the queen Bhānumatī (Venī, II. = 14).

24 <sup>1</sup> See above 23 note 2. For an example of king addressing the queen as *devī* see Pratijñā, II. 10. 12.

<sup>3</sup> The term *bhṛgini* meant those who were merely an object of enjoyment i.e., those who were not *dharma-patnis* (wives eligible to take part in religious rites).

<sup>4</sup> No. example of *svāmīni* being used in addressing such a wife seems to occur in any extant drama. In Mālavi. IV. 17. || Nipunikā addressing Itāvatī the second wife of Agnimitra uses the term *bhṛgini*.

25 <sup>1</sup> Ex. The maid (*ceṣī*) addressing Padmāvatī (Svapna. I. 15. 11) and Kuraṅgī (Avī. III. o. 45).

<sup>2</sup> This mode of address does not seem to occur in any extant drama of Kāṣṭh. I. p. 18.

<sup>3</sup> Ex. Yaśodhanīyana in the role of an elder brother addresses the queen who is playing the role of his younger sister as *vatse* (Pratijñā I. 9. 11).

26 <sup>1</sup> No ex. of this rule seems to be available in any extant drama. Pari-

*Addressing one's wife*

A wife is to be addressed as "noble lady" (*ārye*)<sup>2</sup> or by referring to her father's<sup>3</sup> or son's<sup>4</sup> name.

*Women addressing their equals*

27. Women friends among their equals are to be accosted by one another with the word "hallo" (*halā*).<sup>1</sup>

*Addressing a handmaid*

By a superior woman a handmaid (*presyā*) is to be accosted with the word "hey child" (*ham je*)<sup>2</sup>

*Addressing a courtesan*

28. A courtesan is to be addressed by her attendants as *Ajjukā*,<sup>1</sup> and when she is an old woman she is to be addressed by other characters in a play as *Attā*.<sup>2</sup>

*Addressing wife in love-making*

29. In love-making the wife may be accosted as "my dear" (*prīye*)<sup>3</sup> by all except the king. But priests' and

*vyāṅkā* in *Mālavī* (I) and the female ascetic in *Vikrama* (V) could have been addresses as *ārye* instead of as *bhagavati*. In *Madhyama* *Ghatokata* addresses the wife of the Brahmin as *bhavya*.

<sup>1</sup> Ex. *Sūtradhāra* addressing his wife (*Mṛcch* I *Malati* I)

<sup>2</sup> e.g. *Mātharaputri* (*Māthara*'s daughter (Ag) No example seems to occur in any extant drama.

<sup>3</sup> e.g. *Somaśarma-janani* (*Somaśarma*'s mother) (Ag) No example seems to occur in any extant drama.

27 <sup>1</sup> For ex. see *Śak* *Vikram*, etc.

<sup>2</sup> Ex. *Sitā* addressing her maid (*Pratimā* I 4 21). *Irāvati* addressing *Nipunikā* (*Mālavī* III. 14 1)

28 <sup>1</sup> Ex. the heterae (*gaṃkī*) addressed by her maid (*Cāru*, II o. 6). The word *ajjukā* (*\*āryakā*, OIA) "madam" afterwards came to mean "heterae" as in the title of the *Prahasana Bhagavadajjukīyam* by *Baudhāyana Kavi*

<sup>2</sup> No example of this seems to be available in any extant drama. But the word occurs in the form of *attā* in *Mṛcch*, (IV. 30).

29 <sup>1</sup> *Śakuntalā* is addressed as *prīye* by *Dusyanta* (*Śak*, VII. 20. 6), but

merchants' wives are always to be addressed as  
(*ārye*).<sup>2</sup>

*Giving names to different characters //*

30. The playwrights should always assign significant names [to characters] which are not well known and which have been created [by them].<sup>1</sup>

*Name of Brahmins and Kṣatriyas*

31. Of these, Brahmins and Kṣatriyas in a play should, be given, according to their clan or profession, names ending in *śarman* or *varman*.<sup>1</sup>

*Naming merchants and warriors*

32. The names of merchants should end in *dattā*.<sup>2</sup>

To warriors should be given names indicating much valour.<sup>3</sup>

*Naming king's wives, and courtezans*

33. The king's wives should be given names [which are connected] with the idea of victory (*vijaya*).<sup>1</sup>

Names of courtezans should end in *dattā*,<sup>2</sup> *mitrā*<sup>3</sup> and *senā*.<sup>4</sup>

the occasion is strictly not one of love-making (*īṃgāra*) Udayana while lamenting for Vāsavadattā says *Hā ṣṛīye, bā ṣṛīya īṣṛīye* etc. (Svapna. I. 12. 53)

<sup>2</sup> No example seems to be available in any extant drama.

30. <sup>1</sup> No example of such names seems to occur in any extant drama.

31. <sup>1</sup> No example of such names seems to occur in any extant drama.

32. <sup>1</sup> Ex. Cāradatta the hero of Bhāsa's play of the same name.

<sup>2</sup> B. reads after this one additional hemistich which in translation is as follows: 'The name of Kāpālikas should end in *ghaṭṭā*.' The interpolator had evidently Bhavabhūti's Aghoraghanta (Malati) in mind.

<sup>3</sup> Ex. Virāṣena in Māliki, (I. 8. 1).

33. <sup>1</sup> No example of this seems to occur in any extant drama.

<sup>2</sup> No example seems to occur in any old drama. And the name Vāsavadattā for the queen in several dramas seems to be a clear violation of the rule (See Svapna, Rāmā, etc.).

<sup>3</sup> No example seems to occur in any old drama. But Aśoka's daughter was named Saṃghamittā.

<sup>4</sup> Ex. Vāsuvāsenā in Bhāsa's Cāru. and Sudraka's Mucch.

*Naming hand-maids and menials*

34. In a play hand maids should be given the names of various flowers.<sup>1</sup>

Names of menials should bear the meaning of auspiciousness.<sup>2</sup>

*Naming superior persons*

35. To superior persons should be given names of deep significance so that their deeds may be in harmony with such names.<sup>1</sup>

*Naming other persons*

36. The rest of persons<sup>1</sup> should be given names suitable to their birth and profession.

Names [that are to be given] to men and women [in a play] have been properly described [by me].

37a. Names in a play should always be made in this manner by the playwright.

37-38. After knowing exhaustively everything about the rules of language in a drama, one should practise Recitation which is to have six *Alaṃkāras*.

*Qualities of Recitation*

I shall now describe the qualities of Recitation. In it there are seven notes, three voice-registers, four *Varnas* (lit. manner of uttering notes), two ways of intonation (*bāṇa*), six *Alaṃkāras* and six limbs (*aṅga*). I shall now explain their characteristics.

34 <sup>1</sup> *Nalīnīkā* in *Avī* (II) and *Padmīnīkā* in *Svapna* (V) seems to be rare examples of this.

<sup>2</sup> Ex. *Jayastana* the servant (*bhṛta*) of the king (*Avī* I)

35 <sup>1</sup> No example seems to occur in any extant play.

36 <sup>1</sup> Ex. *Brahmacārin* (*Svapna* I), *Vīra* (*Cāru.*) *Deśakulika*, and *Sandhātā* (*Pratimā* IV.) etc.

The seven notes are: Sadja, Rṣabha, Madhyama, Pañcama, Dhaivata and Nisāda be used in different Sentiments.

*Seven notes to suit different Sentiments*

38-40. In the Comic and the Erotic Sentiments the notes should be made Madhyama and Pañcama. Similarly in the Heroic, the Furious and the Marvellous Sentiments they should be made Sadja, and Rṣabha. In the Pathetic Sentiment the notes should be Gāndhāra and Nisāda, and in the Odious and the Terrible Sentiments they should be Dhaivata.

*Uses of the three voice-registers*

There are three voice-registers; the chest (*uras*) the throat and the head.

40-41. In the human body as well as in the Vīṇā notes and their pitches proceed from the three registers; the chest, the throat and the head.

41-42. In calling one who is at a distance, notes proceeding from the head register should be used; but, for calling one who is not at a great distance, notes from the throat register is to be used, while for a person who is by one's side, notes from the chest [will be proper].

42-43. At the time of Recitation, a sentence begun with notes from the chest should be raised to notes of the head register, and at its close it should be brought down to notes of the throat.

*Uses of the four accents*

43. In Recitation the four accents will be: acute (*udātta*), grave (*anudātta*), circumflex (*svarita*) and quivering (*kampita*).

Recitation in circumflex and acute accents is suitable to the Comic and the Erotic Sentiments, acute and quivering accent is suitable to the Heroic, the Furious and the

Marvellous Sentiments, while grave, circumflex and quivering accents are appropriate to the Pathetic, the Odious and the Terrible Sentiments.

### *Two ways of intonation*

There are two ways of intonation, e.g. one entailing expectation (*sākāṅkṣa*) and another entailing no expectation (*nirākāṅkṣa*). These relate to the sentence uttered.

44. A sentence which has not completely expressed its [intended] meaning, is said to be entailing an expectation, and a sentence which has completely expressed such a sense, is said to be entailing no expectation.

Now, entailing an expectation relates to [the utterance of a sentence] of which the meaning has not been completely expressed and which has notes from the throat and the chest, and begins with a high pitch and ends in a low pitch (*mandra*) and has not completed its Varna or Alamkāra.

And, entailing no expectation relates to [the utterance of a sentence] the meaning of which has not been completely expressed and which has notes from the head, and begins with a low pitch (*mandra*) and ends with a high pitch (*tāra*) and has completed its Varna and Alamkāra.

### *The six Alamkāras*

45. The six Alamkāras of the [note in] Recitation are that it may be high (*ucca*), excited (*dīpta*), grave (*mandra*), low (*nica*), fast (*druta*), and slow (*vilambita*). Now listen about their characteristics.

### *Uses of the six Alamkāras*

The high note proceeds from the head register and is of high pitch (*tāra*); it is to be used in speaking to anyone at a distance, in rejoinder, confusion, in calling anyone from a distance, in terrifying anyone, in affliction and the like.

The excited note proceeds from the head register and is of extra high pitch (*tāratara*), it is to be used in reproach, quarrel, discussion, indignation, abusive speech, defiance, anger, valour, pride, sharp and harsh words, rebuke, lamentation and the like.<sup>1</sup>

The grave note proceed from the chest register and is to be used in despondency, weakness, anxiety, impatience, low-spiritedness, sickness, deep wound from weapons, fainting, intoxication, communicating secret words and the like.

The low note proceeds from the chest register, but has a very low pitch (*mandra-tara*) sound; it is to be used in natural speaking, sickness, weariness due to austerities and walking a distance, panic, falling down, fainting and the like.

The fast note proceeds from the throat register, and is swift; it is to be used in women's soothing children (*lallana*) refusal of lover's overture (*manmana*),<sup>1</sup> sexual passion, fear, cold, fever, panic, agitation, distressed and secret acts, pain and the like.

The slow note proceeds from the throat register and is of slightly low pitch; it is to be used in love, deliberation, discrimination, anger, envy, saying something which cannot be expressed adequately, bashfulness, anxiety, threatening, surprise, censuring, prolonged sickness, squeezing and the like. [On this subject] there are the following traditional couplets:]

46-48. To suit various Sentiments the intonation (*kāks*) should always be made high, excited and fast in a rejoinder, confusion, harsh reproach, representing sharpness and roughness, agitation, weeping, challenging one who is not present

45 <sup>1</sup> On the meaning of *lalla* (*lallana*) and *manmana* there is no unanimity. We follow Ag.'s *upādhyāya*.



(lit. away from the view) threatening and terrifying [anyone], calling one who is at a distance, and rebuking [anyone].

49-50. Intonation should be made grave and low (*nīca*) in sickness, fever, grief, hunger, thirst, observation of a lesser vow (*niryama*), deliberation, deep wound from a weapon, communicating confidential words, anxiety and state of austerities.

51. Intonation should be made grave and fast in women's soothing children (*lalla*), refusal to love's overture (*manmana*), panic and attack of cold.

52-55. The intonation should be made slow, excited and of low pitch in following an object lost after being seen, hearing anything untoward about a desired object or a person, communicating something desired, mental deliberation, lunacy, envy, censure, saying something which cannot be adequately expressed [by words], telling stories, rejoinder, confusion, an action involving excess, wounded and diseased limb, misery, grief, surprise, jealous anger, joy and lamentation.

56. Grave and slow intonations have been prescribed for words containing pleasant sense and bringing in happiness.

57. Exited and high intonations have been prescribed for words which express sharpness and roughness. Thus the Recitation should be made to have different intonations by the producers.<sup>1</sup>

#### *Intonation in different Sentiments*

58-59. Slow intonation is desired in the Comic, the Erotic, and the Pathetic Sentiments. In the Heroic, the Furious and the Marvellous Sentiments the excited intonation is praised. Fast and low intonations have been prescribed in the Terrible and the Odious Sentiments. Thus the intonation should be made to follow the Psychological States (*bbāva*) and the Sentiments.

*Six limbs of enunciation*

Now there are six limbs [of enunciation], *Separation* (*viccheda*), *Presentation* (*arpana*), *Closure* (*visarga*), *Continuity* (*anubandha*), *Brilliance* (*dīpana*) and *Calming* (*prāśamaṇa*). Of these, *Separation* (*viccheda*) is due to pause (*virāma*). *Presentation* (*arpana*) means reciting something by filling up the auditorium with graceful modulation of voice. *Closure* (*visarga*) means the finishing of a sentence. *Continuity* (*anubandha*) means the absence of separation between words [in a sense group] or not taking breath while uttering them. *Brilliance* (*dīpana*) means the gradually augmented notes which proceed from the three voice-registers (*sthāna*), and *Calming* (*prāśamaṇa*) means lowering the notes of high pitch without making them discordant.

Now about their uses in connexion with different Sentiments. In the Comic and the Erotic Sentiments the enunciation should include *Presentation*, *Separation*, *Brilliance* and *Calming*. In the Parthetic Sentiment it should include *Brilliance* and *Calming*. In the Heroic the Furious and the Marvellous Sentiments it should abound in *Separation*, *Calming*, *Brilliance* and *Continuity*. In the Odious and the Terrible Sentiments it should include *Closure* and *Separation*.

All these are to be applied through notes of high, low and medium pitch proceeding [from the three voice-registers] In addressing one at distance, the notes should be made of high pitch from the head; the person addressed being not at a great distance the notes should be made of medium pitch from the throat, and to speak to one at one's side notes should be made of low pitch from the chest. But one should not proceed to the high pitch from the low one, and from the low pitch to the high one. The three kinds of tempo of these notes are to be utilised in different Sentiments. In

the Comic and Erotic Sentiments the tempo should be medium, in the Pathetic it should be slow, and in the Heroic, the Furious, the Marvellous, the Odious and Terrible Sentiments it should be quick.

### *Pause defined*

Now, Pause (*vīrāma*) in connexion with enunciation is due to the completion of sense, and is to depend on the situation (lit. practical), and not on metre. Why? Because it is found in practice that there occurs pause even after one, two three or four syllables, e.g.

60. *kiṃ, gaccha, mā viśa, sudurjana, vāritô'si |*  
*kāryam tvayā na mama, sarva-janôpabhukta ||*

*Tr.* What [is the matter]? Be off Don't enter. You are barred out. O very wicked man, the enjoyed-by-all, I have nothing to do with you<sup>1</sup>.

### *Use of Pause*

Thus in a play (lit. poetical composition) occur words containing small number of syllables in cases of *Sūcā*<sup>2</sup> and *Añkura*<sup>3</sup> [which are connected with Pause].

Hence, care should be taken about Pause. Why? Because [an observation of] Pause clears the meaning. There is a couplet [on this subject].

61. In the [Verbal] Representation the producers should always take care about Pause; for, on it depends the meaning [of words uttered].

### *Hands in connexion with Alamkāras and Pause*

62. Keeping the eyes fixed in the direction in which the two hands move one should make the Verbal Representation by observing proper Pauses for indicating the [intended] meaning.

60. <sup>1</sup> These are the words of a *vīralaladōḥ* Hercine.

<sup>2</sup> See XXIV. 43.

<sup>3</sup> See XXIV. 44

63-64. In the Heroic and the Furious [Sentiments] the hands are mostly occupied with the weapons, and the feet as they are bent due to contempt, in the Comic they are bent to point to [something], in the Pathetic they are to hang down and in the Marvellous they are to remain motionless due to surprise.

65. On similar other occasions too, the meaning should be made clear by means of Alamkāras and Pauses.

66-67. Pauses which are prescribed in a verse require Alamkāras. Pause should be observed after a word, when the meaning or the breath (*prāṇa*) requires it. And when words and syllables are combined into a [big] compound or [the utterance is] quick, or confusion about different meanings is liable to arise, Pause should be observed at the end of a foot or as required by the breath. In the remaining cases Pause should depend on the meaning.

Here one should know about the four kinds of syllables known as Drawn-out Syllables (*kṛṣyākṣaras*) which conform to the proper Sentiments and Psychological States.

#### *Drawn-out syllables and their use*

68-69. The consonant ending in a long vowel like *o*, *e*, *ai*, or *au* is known as a Drawn-out Syllable. In sadness, argumentation, questioning, or indignation, such a syllable should be pronounced by observing proper Kalās of time.

70. As for the rest of the syllables they may be pronounced with Pause required by their meaning, and such a pause may be of one, two, three, four, five or six Kalās duration.

71. The Pause being of greater duration, the syllable pronounced will always be [rendered] long. But its duration should not be more than six Kalās.

72. Or taking account of the practice as required by some cause, or of the particular incident, one should observe Pause in a verse to suit the Psychological State or the Sentiment [involved].

73. In verse, Pauses arising from the foot-division [only] are recognized, but the position of these may be varied on the stage by experts to suit the meaning [of a passage].

74. But [while observing Pause as directed above] one should not create ungrammatical words (*apaśabda*) or spoil the metre, and one should not pause too long except in places of caesura, and in [uttering words expressing] sorrow one should not make the Intonation excited [*dipta*].

75. One should recite a dramatic composition which is free from literary defects, possesses the best characteristics, and has [literary] qualities; in such a Recitation, one should observe proper rules relating to the utterance of notes and their Alamkāras.

76. Alamkāras and Pauses that have been prescribed in case of Sanskrit Recitation should all be observed in un-Sanskritic (Prakrit) Recitation as well.

77. Thus in the representation of the ten kinds of dramatic work, producers should prepare the Recitation subject to an observance of proper note, Kalā, time (*tāla*) and tempo (*laya*).

78. Rules of Intonation have been prescribed [by me] in proper sequence. I shall describe hereafter the ten kinds of dramatic work.

Here ends Chapter XIX of Bharata's Nāṭyaśāstra, which treats of Intonation in connection with the Verbal Representation.

TEN KINDS OF PLAY

1. I shall now describe the division of plays into ten classes<sup>1</sup> with their names, functions and modes of production.

2-3. For defining them the plays are to be known as Nāṭaka,<sup>1</sup> Prakaraṇa, Aṅka<sup>2</sup> (Utsrstikāṅka), Vyāyoga, Bhāṇa, Samavakāra, Vithī, Prahasana, Dima, and Ihāmrga which is the tenth [in order] I shall describe their characteristics in detail.

4. Styles (*urtti*)<sup>1</sup> are traditionally known as the constituent elements of all dramatic works (lit. poems) With respect to their production, the ten kinds of play are considered to have proceeded from these.

5. Just as the [musical] notes (*svara*) constitute scales (*grāma*)<sup>1</sup> due to the Śrutis<sup>2</sup> together with their Jātis<sup>3</sup>, so the [Varieties] of plays (lit. poetical works) come into existence due to Varieties of Styles.

6. Just as the Ṣaḍja<sup>1</sup> and the Madhyama<sup>2</sup> scales include all the notes, so these two [kinds of] dramatic composition (Nāṭaka and Prakaraṇa) are made up of all the Styles.

7. The Nāṭaka and the Prakaraṇa are to be known as

1 <sup>1</sup> Early writers on the subject like Kohala mentioned additional types of play such as, Saṭṭaka, Totaka and Rāsaka (Ag.) Bhoja ignores Totaka and recognizes only twelve kinds of play including the Nāṭakā mentioned in the NS. See V. Raghavan, Sr. Pr. p. 27

2-3. <sup>1</sup> This word is often loosely used as a synonym of *rūpa* or *rūpaka*.

<sup>2</sup> To distinguish it from *aṅka* (an Act) it is also called Utsrstikāṅka.

4 <sup>1</sup> See XXII.

5 <sup>1</sup> See XXVIII. 36ff.

2 *ibid.*

3 *ibid.*

6 <sup>1</sup> See XXVIII. 22ff.

2 *ibid.*

made up of all the Styles, and they include varieties of situation.

8-9. The Bhāṇa, the Samavakāra, the Vithī, the Ihāmṛga, the Utsṛṣṭikāṅka (Āṅka), the Vyāyoga, the Dīma, and the Prahasana should not include the Graceful Style. I shall describe hereafter the different methods of constructing plays.

### *The Nāṭaka*

10-11. [The play] which has for its subject-matter a well-known story,<sup>1</sup> for its Hero a celebrated person of exalted nature<sup>2</sup> and which describes the character of a person born in the line of royal sects,<sup>3</sup> divine protection [for him], his many superhuman powers,<sup>4</sup> and exploits such as, success [in different undertakings], and amorous pastimes, and which has suitable number of Acts (*anṅka*)<sup>5</sup> and Introductory Scenes (*prāveśaka*)<sup>6</sup> is called a Nāṭaka

12. Behaviour of kings due to their joys and sorrows, when revealed by means of acts expressing in varied ways the Psychological States carrying many Sentiments, is styled a Nāṭaka.

### *The Act*

13. An expert should properly make an Āṅka containing changed conditions [of the Hero] and restricting it to the mere transmission of the Vital Drop (*bindu*).

10-11. <sup>1</sup> It must occur in some form in the Purāṇa, Itihāsa (Rām. and Mbh.) or any such celebrated work (e.g. Brhatkathā).

<sup>2</sup> Rāma, Kṛṣṇa and Udayana are ex. of such persons. This and the other conditions mentioned in the above note exclude living persons as a Hero of the Nāṭaka. Cf. NL. p. 27

<sup>3</sup> Janaka and Viśvāmitra are ex. of such persons.

<sup>4</sup> Divine persons may be mentioned in a Nāṭaka only as Heroes of an episode (*parākā*) or Episodical Incident (*prakarṇ*). See Ag. and ND. (*loc. cit.*).

<sup>5</sup> For the description of an Act (*anṅka*) see below 13-15. and 23.

<sup>6</sup> For the Introductory Scene see below 19-21 and 27-35.

14. The *Aṅka* is the customary word of presentation of the Psychological States and it causes the purposes of the play to develop. It adheres to some technical rules [for this purpose] and is called an *Aṅka*<sup>1</sup> (Act).

15. An Act should be brought to a close by (lit. in) a division of the play, and no final disposal of the Seed (*bīja*) should be made in it. And the Vital Drop (*bindu*)<sup>2</sup> of (lit. arising from) the play should again and again be made to occur in the plot (*vastu*).

16. That [part of the play] where a [particular] incident, is fully expressed, but where the Seed is not finally disposed of, is always to be known as an Act which slightly clings to the Vital Drop (*bindu*).

17. An Act which relates to the direct exploits of the persons mentioned before (i.e. the Heroes) and their various conditions, should not be made too long.

18. It should also be known that an Act is to contain more Sentiments than one, arising from [words and deeds of] of the Hero, his queen,<sup>3</sup> and their superiors,<sup>2</sup> priest, minister and leader of the caravan (*sārtbhavāba*).<sup>3</sup>

19. Pacification of anger, grief, pronouncing a curse, terrified flight, marriage ceremony, commencement of any

14 <sup>1</sup> This is a folk-etymology and does not help as at all to understand the real meaning of the word.

15 <sup>2</sup> From a repetition of the Vital Drop the play seems to attain compactness.

16 <sup>3</sup> The emendation of the text was necessary from the special meaning of the word *bīja* cf. *sarvesāṃ aṅkāṇāṃ yō'rīho bījālakṣṇaḥ* (Ag).

18 <sup>3</sup> Queens include his chief queen (*maḥādēvī*) as well as other consorts (Ag).

<sup>2</sup> Superiors include the parents and teachers (Ag).

<sup>3</sup> Ag. interprets *sārtbhavāba* as *senāpati* (leader of the army). This is inadmissible.



miracle and its actual occurrence, should not be made visible in an Act.<sup>1</sup>

20. A battle, loss of a kingdom, death, and siege of a city not being presentable in an Act<sup>1</sup> should be referred to by means of Introductory Scenes

21. In an Act or in an Introductory Scene of the Nāṭaka or the Prakarana, there should be no killing of a person who is known as the Hero.<sup>1</sup>

22. His flight, or capture or treaty [with the enemy] should be brought about, and these should be indicated in the Introductory Scenes by referring to relevant actions.

23. An Act should cover events that can take place in course of a single day And it should relate to the Seed of the play and should proceed without a clash with the routine duties.

24. A wise play-wright should not put in [too] many events in a single Act.<sup>1</sup> Events in it should be depicted without a hindrance to routine duties.<sup>2</sup>

25. Persons appearing on the stage during an Act

19 <sup>1</sup> B. and C read before this an additional couplet which in trans. is "The number of Acts in the Nataka and the Prakarana should not be less than five and more than ten" But in view of couplets 25 and 57 this seems to be superfluous. For a support of the emendation see Rucipati's commentary on A.R. (p.53) where we have अद्भुतदर्शनमद्वै प्रत्यक्षं न क्वपि स्युः see below note 2 on 20.

20. <sup>1</sup> Cf. See Sāgaranandin's view on the point (NL. p. 13).

20 <sup>1</sup> A misunderstanding of this rule as adopted by SD. (274) gave rise to the belief of modern scholars that the ancient Indian playwrights did not permit death-scenes in on the stage See Keith, *Skt. Drama*, pp 293, 354; Haas, *DR*, p. 93

23 <sup>1</sup> Sāgaranandin quotes other views on the duration of events presented in an Act, See NL. p. 13.

24 <sup>1</sup> Some mss read the text here *ekāṅkena* instead of *ekāṅke na*. The Controversy over the reading is much older than the time of Ag (See Ag).

<sup>2</sup> Routine duties include prayers as well as taking meals

(lit. there) would go out after performing this with the Seed and the purpose of the play and to relevant Sentiments.

26. Knowing the length of a day which is divided into Kṣaṇas, Yāmas and Muhūrtas, one should distribute exhaustively the entire action in different Acts.

### *Introductory Scene*

27. When events that are to be finished in course of a day cannot be accommodated in an Act, these should be presented in an Introductory Scene after closing the [same] Act.

28. By closing the Act [in which they begin] events requiring a month, or a year but never more than that<sup>2</sup> for their happening, are also to be presented similarly.

29. When in an Act any person starts on business on a long journey, it should be brought to a close [at that point] as prescribed before.

30. With an Act of the Nāṭaka and the Prakaraṇa the Hero should be closely associated. And an Introductory Scene should be made up of a conversation of attendants.

31. In plays so far as they relate to the Nāṭaka and the Prakaraṇa, an Introductory Scene coming between two Acts will refer briefly to the [next] Segments.

32. It (the Introductory Scene) should not consist of exploits of the superior and the middling characters, and there should be no exalted speech in it. And in practice it should adopt speeches and manners of the common people.

33. An Introductory Scene may have many purposes.<sup>3</sup>

28 <sup>2</sup> The meaning of this rule seems to be that interval between two Acts should include events requiring a month or a year only.

33 <sup>3</sup> B. reads the first hemistich with the change accepted by Ag. The passage in B. in trans. will be as follows: An Introductory Scene may have many

[For example], it may explain the advent<sup>1</sup> of time, change of purpose, or the inversion of movement, or making a beginning [of some event].

34. Events which depend on many [persons] are to be compressed in Segments by means of Introductory Scenes. For a play containing [too] many prose passages<sup>1</sup> will be tiresome [to the spectators] at [the time of] the production [of a play]

35. When a particular item cannot be completely presented in an Act, lest it should be too large for [successful] production, its account should be compressed in a few words and put in an Introductory Scene.

#### *The Supporting Scene*

36. In the Nāṭaka the Supporting Scene (*viskambhaka*) should always be made up with the middling characters<sup>1</sup> and it should be concise, and adopt Sanskritic speech.<sup>2</sup>

37. It should be of two kinds, pure (*śuddha*) and mixed (*samkīrṇa*). Of these, the pure is made up with the middling characters [only]<sup>1</sup>, and the mixed with the inferior and the middling characters.<sup>2</sup>

38. In the Nāṭaka and the Prakaraṇa Supporting Scene between two Acts or at the beginning of an Act, should always include the middling and the inferior characters

#### *Number of dramatic personae*

39. The Nāṭaka and the Prakaraṇa should not be made to contain a great number of attendants [to the Hero]. The

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purposes. For example, it may indicate the advent or passage of time, or present some explanation or other aspects of planning the action (*kārya*)

34 (C.35; B.XVIII.36) <sup>1</sup> See NL. 351-352.

36 (C.37; B.XVIII.54). <sup>1</sup> This is meant that superior characters are not appear in a Supporting Scene. <sup>2</sup> See below 37 note <sup>1</sup>.

37 <sup>1</sup> Ex. Pratijñā II. Śak. III.

<sup>2</sup> Ex. Pratimā. II, Vikram III.

Hero's attendants (lit. men of work) in such play (lit. here) should [at most] be four or five.<sup>1</sup>

40 Plays of the Vyāyoga, the Ihāmrga, the Samvākāra, and the Dīma classes should be made to have ten or twelve Acts.<sup>1</sup>

*Introducing chariots and palaces on the stage*

41. A chariot, an elephant, a horse and a palace should not be presented on the stage. These should be provided [in a play] by means of appearance and costumes [of men related to them] and [their] Gaits<sup>1</sup> and movements (*gati-vicāra*).<sup>2</sup>

42. But model works of an elephant, a horse, a palace, a hill or any conveyance as well as [imitation] weapons out of cheap materials are to be made for a presentation of these by those who know the rules [for their construction].<sup>1</sup>

*Introducing an army on the stage*

43. If due to any reason<sup>1</sup> a detachment of an army is to be introduced on the stage (lit. here), only four or six persons are to make their appearance.

44. [The show should be made as consisting of a small number of men, horses, vehicles and attendants, and it should move slowly. For in the military role (*kṣātra*)<sup>1</sup> [actual] rules of polity do not apply.

45. In the composition of a play Action should be

39 <sup>1</sup> This rule is possibly meant for avoiding the practical difficulty of producing a drama with too many characters.

40 <sup>1</sup> C. only gives it in a mutilated form. Its second hemistich should be read as *daśabhiḥ dvādaśabhiḥ vānkaḥ kāryāni*,.....

41 <sup>1</sup> See NŚ XXIII 6-9

<sup>2</sup> See NŚ, XII.

42 <sup>1</sup> See above 41 note 2.

made [like] the tip of the cow's tail,<sup>1</sup> and all the exalted situations in a play should be placed at the end.

46-47. At the conclusion of all the plays which contain various Psychological States and Sentiments, experts should always introduce the Marvellous Sentiment.<sup>2</sup> Thus I have briefly but properly spoken about the characteristics of the Nāṭaka. I shall hereafter describe the Prakaraṇa by mentioning its characteristics.

### *The Prakaraṇa*

48. The play (lit. where) in which the writer *prakurute* (devises)<sup>3</sup> by his own intellect an original plot with its Hero, and works up its elaboration (*śarīra*), is called the Prakaraṇa.

49. When a playwright constructs a play of marvellous qualities with an original (lit. invented) Seed, and a Hero not coming out of Rṣi's works to carry on the action the same is also called the Prakaraṇa.<sup>4</sup>

50. The plot and its elaboration as the basis of the Sentiments,<sup>5</sup> which have been prescribed in case of the Nāṭaka are also to be applied to the Prakaraṇa.<sup>6</sup> Only its plot should be newly created.

51. The varied exploits<sup>7</sup> of Brahmins, merchants, ministers, priests, officers [of the king] and leaders of caravan

45 <sup>1</sup> The exact significance of this expression as well as the implication of the entire rule is not quite clear. Ag. however quotes two different views on the subject.

46-47 <sup>2</sup> This is mostly to be done by causing unexpected things to happen. The sudden revelation of *Āvāntikā* as *Vāsavadattā* in Bhāsa's *Svapna*. (VI) and the dramatic re-union of *Sakuntalā* with *Dusyanta* in Sak. (VII) are examples of this rule.

49 <sup>3</sup> Rām and Mbh. are examples of such works

<sup>4</sup> Bhāsa's *Pratijñā* is an example of this. See its Prologue.

51 <sup>5</sup> From this "varied exploits" one is to understand that Prakaraṇa was not concerned exclusively with love-themes. See *Mudrā*.

[when presented in a play] are to be [in] Prakaraṇa.<sup>2</sup>

52. The Prakaraṇa should be known as [a play] set up with an exalted Hero. And it does not contain [any] character of any god, has no story of king's enjoyment [or pleasures], and it is connected with the men outside [the royal palace]

53. The play of the Prakaraṇa type should include [in some cases] slaves, Viṭa<sup>1</sup> and head of the bankers' guild [as characters and should contain incidents arising from] the attendance of courtezans as well as exploits of depraved women of good family.<sup>2</sup>

54. [In an Act of the Prakaraṇa] where a minister, head of bankers' guild, Brahmin, priest, minister and leader of caravans stay in their family circle, no courtesan should be brought in there.<sup>3</sup>

55. [In the Prakaraṇa] when a person is in the company of a courtesan, there should not be [at the same time] his meeting with any respectable woman (lit. woman of good family), and while he is with a woman of high family no courtesan should meet him then.

56. If out of necessity (lit. reason) there occurs a meeting<sup>4</sup> of courtezans and respectable ladies in [any scene of] a Prakaraṇa, their language and manners should be kept undistorted.

<sup>2</sup> The types of characters mentioned in the rule are mostly absent in the scanty number of extant plays of this type. The Pratijñā, is an example of a Prak. having a minister as its Hero.

53 <sup>1</sup> For Viṭa see the Introduction.

<sup>2</sup> Extant plays do not contain such characters.

54 <sup>1</sup> See 56 below.

56 <sup>1</sup> The nature of the necessity, and the language which the author of the NS. had in view in formulating this rule, has probably been indicated by the following couplet: *सिद्धादिव्ययदेशेन भवेद्वेश्यागमः । नाप्येकैक्येन भवेत्*  
*संभृतं इत्यप्ययम् ।* See Bh pp. 242 also Ag.

57. In the Nāṭaka and the Prakaraṇa the playwrights should have the number of Acts as not less than five and more than ten<sup>1</sup>; and this should be furnished with the various Sentiments and the Psychological States.<sup>2</sup>

58. After considering the need and action of the plot one should place between two Acts the Introductory Scenes which are to compress the events in the Segments (*sandhi*)<sup>1</sup>.

### *The Nāṭikā*

59. In a play of the Nāṭikā (Nāṭi) class, producers are to recognise a more or less well-known variety of these two (the Nāṭaka and the Prakaraṇa).<sup>1</sup>

60. Different in origin from the two [types of plays] the Nāṭaka and the Prakaraṇa, its plot should be invented, the Hero should be a king, and it should be based on [an incident relating to] music or affairs of the harem.<sup>1</sup>

61. And it contains an abundance of female characters, has four Acts, graceful gestures as its soul; well-arranged constituents, many dances, songs and recitations, and love's enjoyment are its chief features.<sup>1</sup>

62. The Nāṭika should be known also to contain [a display of] royal manners,<sup>1</sup> [a fit of] anger<sup>2</sup> and its pacification,

53 <sup>1</sup> Cf. DR. I 118 (ed. Haas, pp. 34-35) and SD. 302. The Introductory Scene cannot be placed at the beginning of a play and it must be in Pkt.

59 <sup>1</sup> See Avaloka on DR (ed. Nirnayasaagar) III.43. Description of the Nāṭikā given here (59-63) has been rightly suspected as an interpolation, though Keith is for rejecting this suspicion. See Skt. Dr. p. 349.

60 <sup>1</sup> Keith seems to be in error about the nature of the subject matter (plot) of the Nāṭikā. See Skt. Dr. p. 349. Justification for calling the Pratiṣṭhā a Nāṭikā may be found in the facts that its plot is based on musical lessons given by Udayana to Vāsavadattā, and it has four Acts. But according to the Prologue it is a Prakaraṇa. Pusalker, Bhāṣa, pp. 271-272, also note 1 on 59.

61 <sup>1</sup> But for this feature of having four Acts only, the Mālavī may be considered a Nāṭikā. See Keith, Skt. Dr. p. 350. Ratnā is a well-known example of the four Act Nāṭikā.

and to have the Hero,<sup>2</sup> his queen, the female M  
the attendants [as its *dramatis personae*]

63. 'The characteristics of the Nāṭaka in the Prakaraṇa have been briefly described by me. I shall now speak about the characteristics of the Samavakāra

### *The Samavakāra*

64-65. It<sup>1</sup> should have the [exploits of] gods and Asuras as its subject matter and one of them as its well-known and exalted Hero, and it is to consist of three Acts [presenting] the three kinds of deception, the three kinds of excitement or the three kinds of love.<sup>2</sup> [Besides this] it should have as many as twelve *dramatis personae* and require a duration (lit. length) of eighteen Nāḍikās<sup>3</sup> [for its performance]. I shall now speak about the rule regarding the number of Nāḍikās to be allotted to the different Acts

66. A Nāḍikā<sup>1</sup> should be known as the half of the Muhūrta<sup>2</sup> which is a [well-known] measure of time. The Acts in a Samavakāra should be measured according to the directions given in terms of this Nāḍikā.

63. <sup>1</sup> B C. read one additional couplet (C 64, B. XVII [61]) on the basis of two mss. It does not give any new information.

<sup>2</sup> C. *Prakaraṇanāṭaka-nāṭi-lakṣaṇam uktam* for "*nāṭaka-lakṣaṇam uktam* *supra*. Evidently the interpolator who is responsible for the description of the Nāṭi (Nāṭikā) inserted *nāṭi* in the reading of C. See above 59 note

64-65. <sup>1</sup> No old specimen of this type of play is available. The Samudramanṭhana by Vatsarāja (12th century) is a very late work. See Keith, *Skt. Dr.* p. 267. Bhāsa's Pañca, is not a Samav. Cf. Mankad, *Types of Skt. Dr.* p. 58. Pusalker, *Bhāsa*, pp. 202-210

<sup>2</sup> It is not likely that any one play of this type will include all three objects (deception, excitement and love) in their three varieties.

<sup>3</sup> As the topics (and hence the Acts) in the Samavakāra are to be loosely related (see 69 below), this limitation has been placed on the time lest it should be made too long

66. <sup>1</sup> *nāḍikā* = 24 minutes. See below 67 note

<sup>2</sup> *muhūrta* = a period of 48 minutes. See below 66 note 1. Curiously enough Śāradātanaya thinks that *nāḍikā* is one fourth of a *muhūrta*. See BbP, ¶ 249



*The first act of the Samavakāra*

67. The first Act [of the Samavakāra] should have a duration of twelve Nādikās<sup>1</sup> and it is to contain laughter, excitement, deception or a Vithi.<sup>2</sup>

*The second and the third acts of the Samavakāra*

68. The second Act also should be similar [except that] it is to have a duration of four Nādikās.<sup>1</sup> And the third Act, as enjoined in the rule about the length of the plot will have a duration of two Nādikās<sup>2</sup> only.

69. 'In composing such a play the different Acts should be made to have different topics. And topics in the Samavakāra are to be loosely related to one another.'<sup>2</sup>

*Three kinds of Excitement*

70. Excitement (*vidrava*) is known to be of three kinds, such as being due to battle, flood (lit. water), storm (lit. wind) and fire, or to a big elephant<sup>1</sup> at large, or the siege of a city.

*Three kinds of Deception*

71. Deception (*kapata*) is known to be of three kinds, such as being due to a devised plan,<sup>1</sup> accident or that [practised] by the enemy. It creates joy or sorrow [to persons].

*Three kinds of Love*

72. In this connexion (lit. here) three kinds of love to be presented through different actions are; that in relation to

67 <sup>1</sup> 12 nādikās (nādis)=4 hours and 48 minutes

<sup>2</sup> See 113-129 below.

68 <sup>1</sup> 4 nādikās (nādis)=1 hour 36 minutes

<sup>2</sup> 2 nādikās=48 minutes

69 <sup>1</sup> Before this B reads one additional couplet (B 69) which does not give any important information and has the support of two mss. only. In C, this occurs after C. 68.

<sup>2</sup> From this it appears that Samav. was not a play of the regular type and belonged to a very early stage of evolution of Indian drama

duty (*dbarma*), that actuated by material gain that actuated by passion (*kāma*).<sup>1</sup>

*Love together with duty*

73. When in [sticking to] the duty of [much] desired well-being<sup>1</sup> is accomplished in many ways, by regular austerities it is to be known as love in relation to duty (*dbarma-śṛṅgāra*).

*Love together with material gain*

74. Love for money according to its meaning is of various kinds, due to a desire for money. In it one shows a simulated passion in the matter of intercourse with a woman.

*Love due to passion*

75. Love actuated by passion (*kāma-śṛṅgāra*) includes the seduction of a maiden and also gentle or excited love-affair of a man with a woman.

*Metres not allowed in the Samavakāra*

76. 'In the Samavakāra the playwright should make proper use of metres other than Uṣṇik and Gāyatrī etc., which are of complex construction.'<sup>2</sup>

77. In this manner an expert should compose a Samavakāra which will deal with joys and sorrows.<sup>1</sup> I shall hereafter speak about the characteristics of the *Īhāmṛga*.

*The Īhāmṛga*

78. It (*Īhāmṛga*) has as its *dramatis personae* divine males who are implicated in fights about divine females. It

76 <sup>1</sup> The reading accepted by Ag. seems to be corrupt. For Uṣṇik and Gāyatrī type of metres cannot by any means be considered as being of complex construction (*bandhakṛtā*). Our emendation has in a way the support of Udbhata (the noted commentator of the NṢ.) who too thinks that the rule prescribes complex metres such as *Śṛṅgharā* for the Samav. See Ag.

<sup>2</sup> Lengthy, semi-even and uneven types of metres.

should be constructed with a well-arranged plot and should be convincing.<sup>1</sup>

79. It is to abound in vehement (*uddbata*) Heroes and to have its construction dependent on feminine anger which is to give rise to commotion (*samkṣobha*), excitement (*vidrava*) and angry conflict (*sampheta*).

80. The *Īhāmṛga* should be a play with well-ordered construction in which the plot of love is to be based on causing discord among females, carrying them off and oppressing [the enemies].

81. All that are to be made [available] in the *Vyāyoga*—its male characters, Styles and Sentiments—should be brought in the *Īhāmṛga* also, except that the latter is to include (lit. have connexion with), the goddesses (lit. divine females) only<sup>2</sup> as its female characters.<sup>3</sup>

82. [In the *Īhāmṛga*] when persons intent on killing<sup>4</sup> are on the point of killing, [the impending] battle should be avoided on some pretext.

83. The characteristics of the *Īhāmṛga* have been briefly mentioned by me. I shall speak hereafter on the characteristics of the *Ḍima*.

### *The Ḍima*

84. The *Ḍima* should be constructed with a well-known plot, and its Hero should be well-known and of the exalted

78 <sup>1</sup> No old specimen of this type of drama is available. *Rukminīharana* by *Vatsarāja* is an artificial production of a very late period (12th century). (See Keith, *Skt. Dr.* p. 266). Two other late specimens of this kind are *Kṛṣṇamīśra's Vira-vijaya* and *Kṛṣṇa Avadhūta's Sarva-vinoda-nāṭaka* (See Sten know, *ID.* p. 114).

81 <sup>2</sup> See below 90-93.

(*udātta*) type. It is to contain the six Sentiments and consist of four Acts only<sup>1</sup>.

85-86. It should contain all the Sentiments except the Erotic and the Comic, a plot (*kāvya-yoni*) with exciting Sentiments and various Psychological States, and it is [also] to include incidents such as an earthquake<sup>2</sup>, fall of meteors, an eclipse of the sun or of the moon, fighting in battle<sup>3</sup> and personal combat, and angry conflict.

87-88. The *Ḍima* should abound in deceit and jugglery, and should include energetic activity of many persons, and dissention (*bbeda*)<sup>4</sup> among themselves, and it is to include sixteen characters which may be gods, Asuras Rākṣasas, Bhūtas, Yakṣas and Nāgas, and [besides this] the play is to be carefully made in the Grand and the Energetic Styles and is to have many Psychological States to support it<sup>5</sup>.

89. The *Ḍima* has been described by me in all its characteristics. I shall speak now about the characteristics of the *Vyāyoga*.

### *The Vyāyoga*

90. The *Vyāyoga* should be constructed by experts with one well-known Hero as its basis, and it should include a small number of female characters and [the events related in it] will be of one day's duration only<sup>1</sup>.

84 <sup>1</sup> No old example of this type of drama is available.

90 <sup>1</sup> Bhāsa's *Madhyama* is its solitary old specimen unless Karna, also is to be taken as such (see ID. p. 52). *Prahlādanadeva's* *Pārtha-parākrama* (12th cent.), *Vatsarāja's* *Kaṭāñjunīya* (12th cent.) and *Viśvanātha's* *Saugandhikābharaṇa* etc. are very late specimens of this type. See Keith *Skt. Dr.* p. 265. *Pusalker, Bhāsa*, p. 203. *Dūtavā*, *Dūtagha*, *Pañca*, and *Oru* cannot be called *Vyāyogas*. Cf. *Pusalker, Bhāsa*, pp. 186, 187, 190, 209. *Mānakad, Types of Skt. Dr.* p. 59-61.

91. Many males are to take part in the Samavakāra, but it is not to have the latter's length, for it is to have only one Act.

92-93. It should have a royal sage as its Hero and not a divine personage, and it should include battle, personal combat, challenge and angry conflict. Thus the Vyāyoga should be made with exciting Sentiments as its basis. I shall now speak of the characteristics of the Utsrstikāṅka (Āṅka).

### *The Utsrstikāṅka*

94. The plot in it is [usually to be] well-known, but it may sometimes be otherwise, and it is to be furnished with male characters other than those who are divine.<sup>1</sup>

95-96 The Utsrstikāṅka should abound in the Pathetic Sentiment; it will treat women's lamentations and despondent utterances at a time when battle and violent fighting has ceased, it should include bewildered movements [of mourners], and it must be devoid of the Grand, the Energetic and the Graceful Styles, and its plot should relate to one's fall (lit. end of the rise).<sup>2</sup>

### *Scenes with celestial Heroes*

97. [Scenes of] all the plays which have celestial Heroes, and which [treat] a battle, capture and killing [of enemies], should be laid in Bhārata-varṣa.<sup>3</sup>

98. Why, of all the varṣas (sub-continent) created by the gods,<sup>4</sup> is Bhārata-varṣa chosen [in this connexion]? Because the entire land here is charming, sweet-smelling and of golden colour.

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94 <sup>1</sup> Bhāsa's Ūru is a solitary example this type of drama. See Pusalker, Bhāsa, pp. 199, 200. Keith seems to be in error when he says that a play within a play is often called an Āṅka. See Skt. Dr. p. 268.

99-100. [But scenes of their] garden party (lit. - - - a garden), sports, pastimes, and enjoying the company of females, are always to be laid in these *varsas*, for there is neither any sorrow nor any grief there. Their enjoyments should take place in the mountains which are connected with those *varsas* in the Purāṇic accounts, but their [other] deeds should begin here (i.e. in Bhārata-varsa).

101. The characteristics of an Utstūṭikāṅka (Āṅka) have been exhaustively explained by me. I shall now speak of the Prahasana with its characteristics.

### *The Prabhasana*

102. The Prahasana should be known to be of two kinds: pure and mixed. I shall separately treat their characteristics.<sup>1</sup>

### *The pure Prabhasana*

103-104. The Prahasana is known as pure (*śuddha*) when it contains comic disputations by Śaiva gurus (*bhagavat*)<sup>2</sup> ascetics, Bhikṣus, Śrotriya Brahmins, and others, and abounds in jocular remarks by persons of low class; and all this gives uniformly to the Plot a realistic picture of the language

102 <sup>1</sup> Saṅkha-dhara's *Laṭaka-mela* (12th century), Jyotiśvara's *Dhūrta-samāgamā* (15th century) and Jagadīśvara's *Hāsyārṇava* (date uncertain), etc. are very late works (See Keith *Skt. Dr.* pp. 261-262). The *Matta-vilāsa* of Mahendra-vikrama-varman (620 A.C.) and the *Bhagavad-ajjukīya* ascribed to Brudhāyana Kavi, are fairly old specimens of the Prahasana. See Keith *Skt. Dr.* pp. 182. *Bhagavad-ajjukīya* ed. P. Anujan Achari, Cochin, 1925.

103-104 <sup>2</sup> The word *bhagavat* relates primarily to a Śaiva saint. It is in this sense that the word has been used in the Prahasana named *Bhagavad-ajjukīya*, and this speaks for the antiquity of this work (See above 102 note). A Śaiva saint appears in the *Matta-vilāsa*, the *Dhūrta-nāṭaka* and the *Hāsyā-cūḍamāṇi*. The last two Prahasanas are however late. See Keith, *Skt. Dr.* pp. 182, 262, 265.

<sup>3</sup> Prahasanas named in note 1 above may be taken as specimens of the pure variety.

and the conduct of all these in passages describing their special Psychological States.<sup>1</sup>

### *The mixed Prahasana*

105. That Prahasana is called mixed<sup>1</sup> in which courtesans, servants, eunuchs, Vitas and Dhūrtas and unchaste women appear with their immodest appearance, dress and movements.

106-107. Some popular topic [of scandal] or incident of hypocrisy should be introduced in the Prahasana through the disputations of Dhūrtas<sup>1</sup> and Vitas. The Prahasana should include [any of] the types of the Vithi it may properly require.

### *The Bhāṇa*

107-108. I shall now speak of the characteristics of the Bhāṇa. The Bhāṇa is to be acted by a single character, and it is of two<sup>1</sup> kinds, that [with one's] recounting of one's own feelings, and that [with] describing someone else's acts.<sup>2</sup>

109. [The Bhāṇa which is to include] somebody else's words addressed to oneself, should be acted by means of replies in course of conversations with an imaginary person (*ākāśa-bhāṣita*) along with the [suitable] movements of the limbs.

110. The Bhāṇa should include characters of Dhūrtas and Vitas and treat their different conditions, and it is always

105 <sup>1</sup> Prahasanas like the Dhūrta-samāgama and the Hāsyāṁśava may be taken as specimens of the mixed variety. See Keith, Skt. Dr. pp. 260-262.

106-107 <sup>1</sup> For the meaning of Dhūrtā see the Introduction to the text.

<sup>2</sup> See below 112-119

107-108 <sup>1</sup> The four Bhāṇas (Ubhayābhīśārika, Padma-prābhrtaka, Dhūrta-vita-samvada and Pāda-tāditaka) published under the title Caturbhāṇa placed by F. W. Thomas between the 6th and the 7th century, are the oldest available specimens of this type (F. W. Thomas, J. R. A. S. 1922, pp. 262ff. F. W. Thomas, Centenary Supplement J. R. A. S. 1924 pp. 129-136, S. K. De, in J. R. A. S. 1926, pp. 63-90, Hist of Skt. Lit. pp. 241ff. The first three Bhāṇas, however, may be much earlier. For later Bhāṇas see Keith, Skt. Dr. pp. 263-264

to consist of one Act, and should include *ma* which are to be acted by a *Dhūrta* or a *Vita*

111. All the characteristics of the *Bhān* described by me according to the tradition (*āgama*) I shall [now] speak of the characteristics of the *Vithi* in due order.

### *The Vithi*

112-113. The *Vithi* should have one Act and is to be acted by two persons or one. And it is to include characters of the superior, the middling or the inferior type, and it may contain [any of] the Sentiments, and it may be the thirteen types. I shall now speak of the characteristics of all these.

### *Thirteen types of the Vithi*

114-115. The thirteen types<sup>1</sup> of the *Vithi* are: Accidental Interpretation (*udgbātyaka*), Transference (*avalagita*), Ominous Significance (*avaspaṇḍita*), Incoherent Chatter (*asat-pralāpa*), Compliment (*prapañca*), Enigma (*nālī = nālīkā*), Repartee (*vāṅkeli*), Outwying (*adbhūta*), Deception (*chala*), Declaration (*vyābhāra*), Crushing (*mṛdava*), Three Men's Talk (*triṅgata*), and Undue Combination of Words (*gaṇḍa*).

116. [Any of these] thirteen types is always to be attached to the *Vithi*. I shall now speak of their characteristics in due order.

### *Accidental Interpretation*

117. If, in order to explain them, men connect words of obscure meaning with words other than [those intended by the speaker] it becomes Accidental Interpretation.<sup>1</sup>

### *Transference*

118. When [anything] occurring in [relation to] some-

114-115 <sup>1</sup> *Āṅga* in this connexion has been translated as 'division' (Haas, DR. p. 84). But 'type' seems to be a more suitable word.



thing, will be made to accomplish something else, it becomes [an instance of] Transference (*avalagita*).<sup>1</sup>

### *Ominous Significance*

119. That, one attaches (lit. creates) out of misunderstanding an auspicious or inauspicious meaning (lit. auspicious or inauspicious rise) to the words (lit. meaning) mentioned, is [an instance of] Ominous Significance (*avaspaṇḍita*).<sup>1</sup>

### *Incoherent Chatter*

120. When an irrelevant question (lit. sentence) is followed by [an equally] irrelevant answer, it is [an instance of] Incoherent Chatter (*asat pralāpa*).<sup>1</sup>

121. When to a foolish person a learned man speaks the right words, but his words are not listened to, it is [an instance of] Incoherent Chatter.<sup>1</sup>

### *Compliment*

122. When comic and untrue words purporting to be mutual praise of two persons, are uttered in the interest of one [of them] it is [an instance of] Compliment (*prapañca*).<sup>1</sup>

### *Enigma and Repartee*

123. An enigmatical remark that gives rise to laughter

117 <sup>1</sup> Haas translates the word as 'Abrupt Dialogue' (DR, p. 84). For an example see SD, 228, cf. Ag. DR (III, 13-14) seems to define it differently.

118 <sup>1</sup> Haas translates it as 'Continuance' (See p. 85). For an ex. See SD, 292; Ag. Cf. DR III, 14b-15a.

119 <sup>1</sup> The spelling *avaspaṇḍita* though accepted by SD. and DR. seems to be wrong (See Ag.). Haas translates the word as 'Re-interpretation' (pp. 87, 87) probably under the influence of the SD. (528). DR. (III, 192) has a different definition. For an example see Ag.

120 <sup>1</sup> We accept the reading of mss. *da* and *da* in B. (under 119) which has the support of DR. III, 20 and SD. 530. Ag. differs and accepts the reading of 121 below. See Haas, p. 87.

121 <sup>1</sup> See 120 note and Ag.

122 <sup>1</sup> See Haas, p. 85; SD, 522. DR III, 15b.

(lit. followed by laughter) is called an Enigma.  
 Repartee (*vākkeli*) arises from a single or twofold r

### *Outwying*

124. When somebody else's words and those of one's ownself, in course of a dialogue, lead to their mutual modification, it is [an instance of] Outwying (*adbiṣala*).<sup>1</sup>

### *Deception*

125. When after alluring one by replies, something opposite is done through those very replies being considered meaningless, it is [an instance of] Deception (*cbala*).<sup>1</sup>

### *Declaration*

126. If anything [liable to occur] is described vividly in the presence of the Hero and is similarly made to happen [there] without any fear, it is [an instance of] Declaration (*vyābāra*).<sup>1</sup>

### *Crushing*

127. That due to an altercation one represents [another's] merits as demerits by [showing] cause [for it] and *vice versa*, is called Crushing (*mrdava*).<sup>1</sup>

### *Three Men's Talk*

128. When exalted words with the Comic Sentiment are shared by three [characters] it should be known as Three Men's Talk (*trigata*).<sup>1</sup>

123 <sup>1</sup> See Haas, pp. 87; SD 529

<sup>2</sup> See Haas, p. 86; SD. 525.

124 <sup>1</sup> See Haas, p. 86; SD. 526.

125 <sup>1</sup> See DR. 172; Haas, p. 96; SD. gives two def. of this including the present one; see 524-525.

126 <sup>1</sup> B's reading seems to agree with the def. given in DR. III. 20b and SD. 531. Haas translates the term as 'Humorous Speech' See p. 88.

127 <sup>1</sup> DR. III. 21a, SD. 532. Haas translates the term as 'Mildness', see p. 88.

128 <sup>1</sup> DR. III. 16 and SD. 523 define this differently and they agree with the reading of B. Our reading is supported by the *ps* ms. in B. Haas translates the term as 'Triple Explanation.' See p. 84.

### *Undue Combination of Words*

129. Undue Combination of Words (*gaṇḍa*) according to the wise, occurs due to excitement, confusion, quarrel, reviling and many people's abusive words.<sup>1</sup>

130-131. If in a play any of these thirteen types<sup>1</sup> with clear meanings, occur and they possess all the characters, Sentiments and Psychological States prescribed for them by the Śāstra, it is called the *Vīthi*. It may be acted by one or two persons.<sup>2</sup>

### *The Lāsyā*

132 [Similar] other limbs are attached to the *Nāṭaka* in connexion with the performance of the *Lāsyā*,<sup>1</sup> and they owe their origin to this (i.e. *Nāṭaka*), and are to be acted like the *Bhāṇa* by a single person.

133. The *Lāsyā* has a form similar that of the *Bhāṇa*, and it is to be acted by one person.<sup>1</sup> Its action is to be imaginery like that of the *Prakarana* and should relate to many Psychological States.

### *Twelve types of the Lāsyā*

134-135. The [twelve] types of the *Lāsyā* are: *Geyapada*, *Schirapāṭhya*, *Āsina* (*pāṭhya*), *Puspagaṇḍikā*, *Pracchedaka*,

<sup>1</sup> DR, III 18b and SD, 527 seem to def. it differently. Haas translates the term as 'Abrupt Remark' see p. 87

130-131 <sup>1</sup> Ag reads *Lāsyāṅgas* in the next chapter (his XIX). It is possible that these were introduced later in the NŚ. For the ms, bba of B. and some commentators using it ignore them altogether. Śāradātanaya and others reads *lāsyāṅgas* differently. See Kavi's Intr. to B. pp. XI-XII. foot note.

132 <sup>1</sup> *Lāsyāṅgam* is an one act play which requires *lāsyā* or a gentle form of dance for its representation; for this term may be interpreted as *lāsyam angam yasya* tat (that which which has *lāsyā* as its principal element). The ten *lāsyāṅgas* seem to be only so many varieties of the *Lāsyā*. These are not its 'elements' as some scholars are apt to consider.

133 <sup>1</sup> See above 132 note, *lāsyā* used in this passage means merely *lāsyāṅga*

Trimūḍha, Saindhava, Dvimūḍhaka, Uttamottam  
pada, Ukta-pratyukta and Bhāvita (Bhāva)<sup>1</sup>

### *Geyapada*

136. When [the Heroine] being seated surrounded with stringed instruments and drums, songs are sung by her daily i. e. without any accompaniment of these, it is called the Geyapada (simple song).

137. If a woman in a sitting<sup>1</sup> posture sings a song in the praise of her beloved, and delineates the same with a dance including gestures of her different limbs, it is called the Geyapada.

### *Sthitapāṭhya*

138. If a separated woman burning with the fire of love, recites anything in Prakrit while resting on her seat,<sup>2</sup> it is [an instance of] the Sthita-pāṭhya.

### *Āsina (pāṭhya)*

139. When one sits<sup>1</sup> without making any toilet and is overcome with anxiety and sorrow, and looks with oblique glances it is [an instance of] the Āsina (pāṭhya).

### *Puspagandikā*

140. When a woman in the guise of a man recites

134-135 <sup>1</sup> SD (504) gives only ten and BhP. (p. 245-246) eleven *lāsya*-*angas*, but DR. (III, 52-53) gives their number as ten, but does not define them.

136 <sup>1</sup> See SD. 505. The sitting posture included in this and some of the other varieties of the *lāsya*s need not appear to be puzzling. For the Gentle Dance in this connexion did not imply the movement of the entire body. See Gilbert Murray, *Euripides and His Age*, London, 1946, p. 150.

137 <sup>1</sup> See above 136 note 1.

138 <sup>1</sup> SD 509; also note 1 above of 136 Cf. K. XVIII, 173 BhP. p. 245, 1. 17-18

139 <sup>1</sup> SD 507, see above 136 note 1. The Gentle Dance (*lāsya*) in this connexion will consist of slowly moving glances only Cf. BhP. p. 245, 1. 19-20.

something sweetly in Sanskrit for the pleasure of her female friends, it is [an instance of] the Puspagandikā.<sup>1</sup>

*Pracchedaka*

141. When a [separated] woman pained by the moonlight prepares to go to her beloved, even if he has done her wrong, it is [an instance of] the Pracchedaka.<sup>1</sup>

*Trimūdhaka*

142. A play adorned with even metres and abounding in manly feelings and composed of words which are neither harsh nor large, is called the Trimūdhaka.<sup>2</sup>

*Saundhāvaka*

143. When [one represents] a lover who has failed to keep his tryst and is using Prakrit [to express his grief] through well-performed Karaṇas, it is [an instance of] the Saundhāvaka.<sup>3</sup>

*Dvīmūdhaka*

144. Delineating a song of the Caturāstra type which has an auspicious meaning and which treats (lit. has) clear Psychological States and Sentiments, with the pretension of efforts, is called the Dvīmūdhaka.<sup>4</sup>

*Uttamottamaka*

145. The Uttamottamaka is composed in various kinds of Ślokas; it includes various Sentiments and is adorned with the condition of Passion (*belā*).

140 <sup>1</sup> Cf. SD. 507; see above 136 note 1. Cf. K. XVIII. 175, BhP. p. 245, 1. 21-22.

141 <sup>1</sup> The def. given in SD. (507) is different DR. and SD. read the term as Trigūdhaka Cf. BhP. p. 246, 1. 1-2.

142 <sup>1</sup> See BhP. p. 246, 1. 3-4

143 <sup>1</sup> Cf. SD. 508 Cf. K. XVIII. 178, BhP. p. 246, 1. 5-6.

144 <sup>1</sup> Cf. SD. (509) which reads the term as Dvīgūdhaka. Cf. K. XVIII. 179, BhP. p. 246, 1. 7-8.

145 <sup>1</sup> Cf. SD. (509) Cf. BhP. p. 246, 1. 9-10.

*Vicitrapada*

146. If any woman burning with the fire her mind by seeing the portrait [of her lover stance of] the *Vicitrapada* <sup>1</sup>

*Ukta-pratyukta*

147. The *Ukta-pratyukta* is a duett (lit a dialogue) expressing anger or pleasure, and it [sometimes] contains words of censure. It should contain interesting things in a song. <sup>2</sup>

*Bhāvita*

148. If a woman who is burning with the fire of love after seeing her beloved in a dream, expresses [her] different Psychological States, it is [an instance of] the *Bhāvita*. <sup>3</sup>

149. These are the characteristics of the [different] types of *Lāsyā* that I had to tell you in detail. If anything more has not been said, it has been due to the fact that nothing more is required in this connection.

150. The rules regarding the ten kinds of play with their characteristics, have been stated by me. I shall now speak about their bodies and the Segments with their characteristics.

Here ends chapter XX of Bharata's *Nāṭyaśāstra*, which treats of Ten Kinds of Play.

146 <sup>1</sup> SD. and BhP. omit this.

147 <sup>2</sup> See BhP. p. 245. 1. 11-12. Cf. SD, 509

148 <sup>3</sup> SD. omits this. See BhP. p. 246 1. 13-14.

## CHAPTER TWENTYONE

### LIMBS OF SEGMENTS

#### *Five Segments of the Plot*

1. The Plot (*itturita*)<sup>1</sup> has been called the body of the drama (lit. poem) It is known to be divided into five Segments (*sandhi*)<sup>2</sup>.

#### *Two kinds of the Plot*

2. The Plot is of two kinds: Principal (*ādhikārika*) and subsidiary (*prāsangika*).<sup>3</sup>

#### *Definition of the two*

3. An [assemblage of] acts which are fabricated with a view to [lit. by reason of] the attainment of [some particular] result, is to be known as the Principal Plot. [Acts] other than these constitute a Subsidiary Plot.<sup>4</sup>

4-5. The attainment of the object and its exaltation which the ingenuity of the playwright (lit. poet) plans by means of the associated characters (lit. Heroes) acting in a regular manner (lit. resorting to rules) constitute the Principal Plot on account of an attainment of the result. And any incident (lit. anything) mentioned for helping any other [incident] in it, is called the Subsidiary Plot.<sup>5</sup>

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1 <sup>1</sup> Also called *vaṣṭu*. Cf. DR. I. II, SD. 294-295

2 See DR I. 22-23 Cf SD, 330 and etc See also NL. 216-217.

2 <sup>1</sup> See DR I. 11, SD. 295 and NL. 218-219

3 <sup>1</sup> Cf. DR I. 12-13, SD. 296-297; NL. 223-224

<sup>2</sup> See above note 1.

4-5 <sup>1</sup> See above 3 note 1 and NL. 228-229.

<sup>2</sup> Cf. Ag.

*Five stages of the Action*

6. The exertion of the Hero (lit. one) towards the object to be attained is known to have stages occurring according to their due order.<sup>1</sup>

7. These stages [of the Action] are known to arise in the Nāṭaka and the Prakaraṇa. And [their] Fruition (*phala-yoga*) relates to duty (*dharmā*), enjoyment of pleasure (*kāma*) and wealth (*artha*).<sup>1</sup>

8. The five stages are: Beginning (*prārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-sambhava*), Certainty of Attainment (*niyatā-prāpti*) and Attainment of the Object (*phala-prāpti*).<sup>1</sup>

*Beginning*

9. That part of the play (lit. composition) which merely creates a curiosity about the Attainment of the great Object with reference to the Seed (*bīja*), is called the Beginning (*ārambha*).<sup>1</sup>

*Effort*

10. [Hero's] striving towards the Attainment of the Object when the same is not in view, and his steps exciting curiosity [about it], is called the Efforts (*prayatna*).<sup>1</sup>

*Possibility of Attainment*

11. When the Attainment of the Object is slightly suggested by some Psychological State [of the Hero], it is to be known as the Possibility of Attainment (*prāpti-sambhava*).<sup>1</sup>

*Certainty of Attainment*

12. When the Hero visualizes due to a Psychological

6 <sup>1</sup> Cf. NL. 55-56.

8 <sup>1</sup> Cf. DR. I. 19, SD. 324, NL. 57-58

9 <sup>1</sup> Cf. DR. 22; SD. 325; NL. 59-60.

10 <sup>1</sup> Cf. DR. I. 20; SD. 326, NL. 66.

11 <sup>1</sup> Cf. DR. I. 21, SD. 327; NL. 69-70.



State [of his], a sure attainment of the Object, it is called Certainty of Attainment (*niyatā phala-prāpti*).<sup>1</sup>

*Attainment of the Object*

13. When a suitable Result of intended actions appears in full at the end of events [of a play], it is called Attainment of the Object (*phala-yoga*).<sup>2</sup>

14. These are the five successive stages of every action begun by persons looking for results.

15. Putting together of all these naturally different stages which come together [in a play] for the production of the result, conduces towards the fruition [of the Seed].

*Play to begin with the Principal Plot*

16. The Principal Plot which has been described before should be taken up at the Beginning [of a play], for it is to end in fruition (i.e. Attainment of the Object)

17. The Plot may either have all the Segments or lack some of them. The [general] rule requires that all the Segments should occur in it; but due to a [special] reason some of them may be left out.<sup>3</sup>

*Rules about the omission of Segments*

18. If one Segment is to be omitted then the fourth one goes, in course of an omission of the two Segments, the third and the fourth are to be left out, and in case of the three to be omitted, the second, the third and the fourth should be given up.

19. In case of the Subsidiary Plot this rule will not apply; for it is to serve the purpose of another [Plot]. Any event can be introduced in this [Subsidiary Plot] without violating the rule.

12 <sup>1</sup> CE, DR I 21; SD, 328; NL 77

13 <sup>1</sup> Cf. DR. I, 22; SD, 329, NL 89.

17 <sup>1</sup> See NL, 442ff.

### *Five Elements of the Plot*

20. The five stages of the Plot such as the *ārambha*<sup>1</sup> etc. have five means of attaining the Plot (*artha-prakṛti*)<sup>2</sup>.

21. The Seed (*bija*), the Vital Drop (*bindu*=semen), the Episode (*patākā*), the Episodical Incident (*prakāṣi*) and the Action (*kārya*) are the five Elements of the Plot<sup>3</sup>, which should be reckoned and applied in a proper manner.

#### *Seed*

22. That which scattered in a small measure, expands itself in various ways and ends in fruition, is called the Seed<sup>4</sup> of the Plot.

#### *Vital Drop*

23. That which sustains the continuity (lit. non-separation) till the end of the play even when the chief object [of the play] is [for the time being] suspended, is called the Vital Drop (*bindu*)<sup>5</sup>.

#### *Episode*

24. The event which is introduced in the interest of the Principal [Plot] and is treated like it, is called an Episode<sup>6</sup>.

20 <sup>1</sup> See DR. I 19; SD. 324 NL. 57-58.

<sup>2</sup> See DR. I. 18; SD. 317. NL 134-135

21 <sup>1</sup> See above 20 note 2.

22 <sup>1</sup> Cf. DR. I 17; SD 318. NL 136-137.

23 <sup>1</sup> Cf. DR. I. 17, SD. 319, NL giving a second view about the meaning of the *bindu* says:—अन्ये तु, यस्मिन् नाटकार्थेण प्रकृतिभूतमवमानोत्साहाभ्यां प्रत्यक्षं परिकीर्त्यते स बिन्दुः । यथा राघवाभ्युदये कैकेय्या प्रत्यक्षमुत्कीर्तनम् । वेण्या च कीर्तयते श्रेयसोकेषाकार्यम् । इत्थाहे च नागानन्दे जीभुतवाहनस्य सर्वाङ्गे कीर्तनमिति । स च कार्यस्य ममास्ति यावत् प्रवेतयितव्यः (159ff. 173ff) There is a third view also, see NL 183ff. But *bindu* literally means 'semen'. Cf. मरणं बिन्दुपातेन जीवनं बिन्दुपारणात्

24 <sup>1</sup> Cf. DR. I 13; SD. 320, NL. gives also a second view about the meaning of the *patākā* as follows: अन्ये पताकेषुपनायकचरितमेव स्वस्वार्थमुपवर्णयन्ति (195ff.).

*Episodical Incident*

25. When merely the result of such an event is presented for the purpose of another (i.e. the Principal Plot) and it has no continuation it is called the Episodical Incident.<sup>1</sup>

*Action*

26. The efforts made for the purpose of the Principal Plot introduced [in a play] by the experts, is called the Action (*kārya*).<sup>2</sup>

27. Among these means that which has others for its support (lit. purpose) and to which the rest are taken as subordinate, should be made prominent and not the remaining ones.<sup>3</sup>

*Continuation in the Episode*

28. One or more Segment should be attached to the Episode. As these serve the purpose of the Principal [Plot] they are called Continuation (*anubandha*).<sup>4</sup>

*Limit of the Episode*

29. The Episode should come to an end either at the Development or at the Pause. Why? Because its treatment is for the purpose of something else (i.e. the Principal Plot).

*Episode Indication*

30. When some matter being taken in hand (lit. already thought about), another matter of similar nature (lit. characteristics) is suggested through an accidental idea (*āgantuka-*

25 <sup>1</sup> As opposed to this, the *patākā* possesses continuity. *Anubandho nairantaryena pravartanam* (NL 204).

2 Cf DR. I. 13; SD 321 NL 199ff.

26 <sup>1</sup> Cf DR I. 16; SD. 323, NL 209ff

27 <sup>1</sup> Cf. NL 234ff.

28 <sup>1</sup> Ag. and others read *anubandha* as *anusandha*. Cf DR III 26-27. See 25 above.

*bhāva*), it is called Episode Indication (*patāk-*

*The First Episode Indication*

31. The sudden development of a novel (*śrī-rāmpattī*) due to an indirect suggestion, is called the First Episode Indication<sup>1</sup>.

*The Second Episode Indication*

32. Words completely carrying double meaning and expressed in a poetic language, are called the Second Episode Indication.<sup>2</sup>

*The Third Episode Indication*

33. That which suggests with courtesy the object [of a play] in a subtle manner and in the form of a dialogue, is called the Third Episode Indication.<sup>3</sup>

*The Fourth Episode Indication*

34. Words with a double meaning expressed in a well-knit poetic language and having a reference to something [other than what appears at first sight] is called the Fourth Episode Indication.<sup>4</sup>

35. The play (lit. poetical composition) meant to be acted should have at most four Episode Indications (*patākāstbānaka*)<sup>5</sup>. I shall next speak of this made up of five Segments.

*Five Segments*

36. The five Segments of a play are the Opening (*mukha*), the Progression (*pratimukha*), the Development

30 <sup>1</sup> DR. (I 14) merely defines the term, and ignores its varieties. But SD. (298-299) follows NS and defines them. See NL. 1000-1001. Sāgar-nandinī says that these should not be applied to the last Segment (*virāḍāna*).

31 <sup>2</sup> See SD. 300, NL. 1007.

32 <sup>3</sup> See SD. 301 and NL. 1015.

33 <sup>4</sup> See SD. 302; NL. 1021-1022.

34 <sup>5</sup> See SD. 303; NL. 1033.

(*garbha*), the Pause (*vimarśa*) and the Conclusion (*nirāśa*)<sup>1</sup>.

37. The Principal [Plot] is known to be consisting of five Segments (*sandhi*). The remaining Segments are to be subordinated to the Segments of the Principal [Plot]<sup>1</sup>.

### Opening

38. That part of a play, in which the creation of the Seed (*bīja*) as the source of many objects and Sentiments takes place, is called in relation to its body the Opening.<sup>1</sup>

### Progression

39. Uncovering of the Seed placed at the Opening after it has sometimes been perceptible and sometimes been lost, is called the Progression.<sup>1</sup>

### Development

40. The sprouting of the Seed its attainment or non-attainment and search for it, is called the Development (*garbha*)<sup>1</sup>.

### Pause

41. One's pause (*vimarśa*, lit. deliberation) over the Seed (*bīja*) that has sprouted in the Development (*garbha*) on account of some temptation, anger or distress, is called the Segment of that name (i.e. Pause)<sup>1</sup>.

### Conclusion

42. Bringing together the objects [of the Segments] such as the Opening (*mukha*) etc. along with the Seed

36 <sup>1</sup> See DR. I. 23-24; SD. 331-332; NL. 45S. These Segments do not necessary coincide with Acts. One Segment may well include more than one Act.

37 <sup>1</sup> These relate to the Subsidiary Plot.

38 <sup>1</sup> See DR. I. 24-25; SD. 333; NL. 536f. quotes NS

39 <sup>1</sup> Cf. DR. I. 30, SD. 334; NL. 634f.

40 <sup>1</sup> Cf. DR. I. 36; SD. 335. NL. 710f

41 DR. I. 53 calls this *a. amarśa*. SD. 336; NL. 770ff. gives two more definitions of this Segment.

(*bhā*), when they have attained fruit  
Conclusion (*nirvabāṇa*<sup>1</sup>.

43. These are the Segments of a Nāṭya. known  
by the producers of a drama They n c i in the  
Praharaṇa and the other types of plays as w

*Segments vary in different types of drama*

44. The Dima<sup>2</sup> and the Samavakara<sup>3</sup> are to have four  
Segments, and the playwright should never make the Pause  
(*uimarśa*) in them.

45. The Vyāyoga<sup>4</sup> and the Ihāmrga<sup>5</sup> are to have three  
Segments. There should be no Development and Pause  
(*avamarśa* = *uimarśa*) in these two, and the Graceful (*kaiśikī*)  
Style also has no place in them.

46. The Prahāsana<sup>6</sup> the Vithi<sup>7</sup>, the Anka<sup>8</sup> and the  
Bhāṇa<sup>9</sup> are the to have only two Segments which should be  
the Opening (*mukha*) and the Conclusion (*nirvabāṇa*), and  
their Style should be the Verbal one (*bbārati*).

47. These are the Segments to be planned by the pro-  
ducers in the ten types of play, Listen now about the contents  
of the Segments which are as it were their limbs.

*Distinction of the Segments*

48-50. Contents of the Segments which give them  
distinction are twentyone<sup>10</sup> Conciliation (*sāma*),  
Dissention (*bheda*), Making Gifts (*pradāna*), Chastisement  
(*daṇḍa*), Killing (*vadha*), Presence of mind (*pritynt-*

42 <sup>1</sup> Cf DR. I 48-49, SD 337; NL 554f

44 <sup>1</sup> See NS. XX. 90ff.

<sup>2</sup> See *ibid* 78ff

45 <sup>1</sup> See NS. XX. 48ff.

<sup>3</sup> See *ibid* 64ff.

46 <sup>1</sup> See NS XX. 102ff

<sup>4</sup> See *ibid* 112ff.

<sup>5</sup> See *ibid* 94ff.

<sup>6</sup> See *ibid* 107ff.

48-50 <sup>1</sup> B om. 48-50 NL 925ff. seems to give this passage in a form  
more correct. All these items are for giving an impetus to the Action

*panna-matstva*), Blunder in Addressing (*gotra-skhalita*), Rashness (*sābasa*), Terror (*bbaya*), Imaginative Fancy (*dbi*), Deceit (*māyā*), Anger (*krodha*), Strength (*ojas*), Concealment (*samvaraṇa*), Error (*bhrānti*), Ascertainment (*acadbhāraṇa*), Messenger (*dūta*), Letter (*lekha*), Dream (*svapna*), Portrait (*citra*) and Intoxication (*mada*)<sup>1</sup>

### *Segments and their limbs*

51. The events in the Segments in their respective parts (*pradesa*) will in due order support those Limbs [of the Segments] by means of their own qualities.<sup>1</sup>

### *Sixfold need of the Limbs of the Segments*

52-53. Expressing the desired object, non omission of any essential item in the Plot, attaining the quality of pleasing in production, concealment of the objects to be concealed, telling tales of surprise and disclosing things to be disclosed are the sixfold needs of the Limbs described in the Śastra<sup>1</sup>

### *Uses of the Limbs of Segments*

54. Just as a man deficient in his [limbs is unable] to fight a battle, so a play deficient in the limbs [of Segments] will be unfit for [successful] production<sup>1</sup>.

55. A play (lit. a poem) though it may be poor as regards its theme (lit. meaning) will, when furnished with requisite Limbs, attain beauty because of the brilliance of its production.

56. And a play having a lofty theme, but devoid of [requisite] Limbs, will never capture the mind of the good [critics] because of its [possible] poor production.

57. Hence in planning the Segments [in a drama] the

51 <sup>1</sup> See NL. 923

52-53 <sup>1</sup> Cf. DR. I. 55; SD. 407ff.

54 <sup>1</sup> Cf. SD. 407ff.

playwright should give them the Limbs in proper and proper sentiments. Now listen properly about a

*Sixtyfour Limbs of the Segment*

58-59. The Limbs of the Opening ( ) are, Suggestion (*upakṣepa*), Enlargement (*parikara*) Establishment (*parinyāsa*), Allurement (*vilobhana*), Decision (*yukti*) Accession (*prāpti*), Settling (*samādhāna*), Conflict of Feeling (*vidbhāna*), Surprise (*prasthāvana*), Disclosure (*udbheda*), Activity (*karaṇa*), and Incitement (*bbedi*). Now listen about the Limbs in the Progression<sup>1</sup>.

60-61. The Limbs of the Progression (*prastimukha*) are, Amorousness (*vilāsa*), Pursuit (*parisarpī*), Refusal (*vidbhūta*), Pessimism (*tāpasa*), Joke (*narma*), Flash of Joke (*narmadyuti*), Moving Forward (*pratyupāsana*), Sweet Words (*puspa*), Thunderbolt (*vajra*)<sup>2</sup>. Reference (*upanyāsa*), Meeting of castes (*varṇasambhāra*).

62-64. The Limbs of the Development (*garbha*) are, Mis-statement (*abbhūtābharaṇa*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udābharaṇa*), Progress (*krama*), Propitiation (*samgraha*), Deduction (*anumāna*), Supplication (*prārthana*), Revelation (*ākṣipta*), Quarrel (*toṭaka*), Outwitting (*adbibala*), Dismay (*udvega*) and Consternation (*vidrava*)<sup>3</sup>.

64-66. The Limbs of the Pause (*vimarśa* = *atamarśa*) are, Censure (*apaśāda*), Angry Words (*sampheṭa*) Insolence (*abbhidrava*), Placation (*śakti*), Assertion (*vyavasāya*), Mention (*prasaṅga*), Injury (*druti*), Lassitude (*kbeda*), Opposition (*nisedhana*), Altercation (*virodhana*), Summing up (*ādāna*), Humiliation (*sādāna*) and Foresight (*prarocana*)<sup>4</sup>.

<sup>58-59</sup> <sup>1</sup> See DR. I. 25-26, SD. 338, NL. 552ff.

<sup>60-61</sup> <sup>2</sup> DR. I. 31-32 reads *śamasa* for *tāpasa*; SD. 351, NL. 643ff.

<sup>62-64</sup> <sup>3</sup> DR. I. 37-38, omits *prārthana* and *vidrava*, adds *sambhrama*, and gives *ānāṇa* as *ānāṇa*; SD. 365. See NL. 724ff.

<sup>64-66</sup> <sup>4</sup> DR. I. 44-45, omits *abbhidrava*, *kbeda*, *nisedhana* and *ādāna* and



66-68. The Limbs of the Conclusion are: Junction (*sandhi*), Awakening (*ubodha*), Assembling (*gratana*), Ascertainment (*nirṇaya*), Conversation (*paribhāṣana*), Confirmation (*dbṛti*), Gratification (*prasāda*), Joy (*ānanda*), Deliverance (*samaya*), Surprise (*apagūbhana*), Clever Speech (*bbāṣana*), Retrospect (*pūrvavākya*), Termination of the Play (*kāvyasambhāra*) and Benediction (*praśasti*)<sup>1</sup>. These are the sixtyfore Limbs of the Segments [in a play]<sup>2</sup>.

### *Limbs of the Opening*

69. I shall now give their definitions in due order<sup>1</sup>.

### *Suggestion*

Suggestion (*upakṣepa*) is the origin of the object of the play<sup>2</sup>.

### *Enlargement Establishment*

70. Enlargement (*parikara*) is the amplification of the object originated<sup>1</sup>.

Describing it (i.e. the object) thoroughly is called Establishment (*pariṇyāsa*)<sup>2</sup>.

### *Allurement*

71. The mentioning of good qualities is known as Allurement (*vilobbana*)<sup>1</sup>.

adds *vidvats*, *drava ebhāna* and *vicālena*; SD. 378ff. follows NS. except that *abhidra* appears there as *drava*; see NL. 798ff

66-68 <sup>1</sup> See SD 391 reads *kṛti* as *dbṛti*. DR. I. 49-50 gives *dbṛti* as *kṛti*, *pūrvavākya* as *pūrvabhāsa*, *upasambhāra* as *kāvyasambhāra*, NL. 250ff. omits *sandhi* and *ubodha*, gives *dbṛti* as *dṛṣṭi*, and gives instead of the first two *artha* and *anuyoga*.

<sup>2</sup> Cf. DR. I. 40; SD. 374; NL. 755

69 <sup>1</sup> C. reads before this another couplet which in trans. is as follows: For the development of the Seed, all these (i.e. 64 limbs) should make up the Segments properly and have clear meanings. This does not occur in K.

<sup>2</sup> See NL. 556, SD. 338 Cf. DR. I. 27.

70 <sup>1</sup> See NL. 569; SD. 340, DR. I. 27.

<sup>2</sup> See NL. 575; SD. 341; DR. I. 27.

71 <sup>1</sup> See DR. I. 27; SD. 342; NL. 586.

*Decision*

Settling the issues is called Decision (*yukti*).

*Accession*

72. Accession (*prāpti*) is summing up the purpose of the Opening (*mukha*)<sup>1</sup>.

*Settling*

Settling (*samādhāna*) is summing up the purpose of the Seed (*bija*)<sup>2</sup>.

*Conflict of Feelings*

73. Joys and sorrows occurring in a situation, is called conflict of Feelings (*vidbhāna*)<sup>3</sup>.

*Surprise*

Surprise (*paribhāvana*) is an excitement giving rise to curiosity<sup>4</sup>.

*Disclosure*

74. The sprouting of the purpose of the Seed (*bija*), is called Disclosure (*udbheda*)<sup>5</sup>.

*Activity*

Taking up the matter in question is called Activity (*karaṇa*)<sup>6</sup>.

*Incitement*

75. That which is meant for disrupting an union is called Incitement (*bheda*)<sup>7</sup>. These are the limbs of the Opening.

*Limbs of the Progression*

I shall now speak of those of the Progression (*pratimukha*).

<sup>1</sup> See SD. 343; DR. I. 28; Haas translates it differently. SD. 343 and NL. 593 seem to misunderstand this definition.

72 <sup>1</sup> See NL. 598-599 DR. I. 28; and SD. 344 follows what seems to be a wrong reading of the NS <sup>2</sup> See NL. 605f Cf. DR. I. 28; SD. 345

73 <sup>1</sup> See DR. I. 28; SD. 346; NL. 609-610.

<sup>2</sup> See NL. 617; Cf. DR. I. 29; SD. 347.

74 <sup>1</sup> See SD. 348, NL. 620. Cf. DR. I. 29

<sup>2</sup> See SD. 349; NL. 623. Cf. DR. I. 29.

75 <sup>1</sup> See NL. 626; SD. 350. Cf. DR. I. 29

*Amorousness*

76. Amorousness (*vilāsa*) is the desire for the sport of love (*rati*)<sup>1</sup>.

*Pursuit*

Pursuit (*paricarpa*)<sup>2</sup> is the pursuing of an object once seen and then lost.

*Refusal*

77. Refusal (*udbūta*)<sup>1</sup> is not complying with the request made [by any one].

*Pessimism*

Thinking about (lit. seeing) some danger [in future] is called Pessimism (*tāpana*)<sup>2</sup>.

*Joke*

78. The laughter which is meant for sports, is called Joke (*narma*)<sup>1</sup>.

*Flash of Joke*

The laughter which is meant for concealing one's fault is called Flash of Joke (*narma-dyuti*)<sup>2</sup>

*Moving Forward*

79. Speaking words which bring in other words after them is called Moving Forward (*pragamana*)<sup>1</sup>.

*Hindrance*

Appearance of some calamity is called Hindrance (*nirodha*)<sup>2</sup>.

76 <sup>1</sup> See SD 352, NL 650ff Cf DR. I. 32.

<sup>2</sup> See SD. 353, DR. I 32-33. Cf. NL 657.

77 <sup>1</sup> Cf. NL. 663; DR. I. 33 and SD. 354.

<sup>2</sup> See NL 669. Cf. SD. 355 defines it as *apāyadarśana* DR. defines *śama* instead of *tāpana* (I 33).

78 <sup>1</sup> Cf. DR. I 33; DR. 356; NL. 1310ff.

<sup>2</sup> Cf DR. I 33; SD. 357, NL. 672.

79 <sup>1</sup> Cf. NL. 676, DR. I 34, SD 358.

<sup>2</sup> See NL. 683; DR. I 34, SD. 358

*Pacification*

80. Conciliating an angry person is called *Pacification* (*paryupāsana*)<sup>1</sup>.

*Sweet Words*

Mentioning some favourable peculiarity is called Sweet Words (*puṣpa*, lit. flower)<sup>2</sup>.

*Thunderbolt*

81. Harsh words uttered on one's face is called Thunderbolt (*vajra*)<sup>3</sup>.

*Reference*

Reference (*upanyāsa*) is a remark based on reason.

*Meeting of Castes*

82. Coming together of the four castes is called Meeting of Castes<sup>4</sup>. These are the Limbs of the Progression.

*Limbs of the Development*

Now listen about those in the Development (*garbha*).

*Mis-statement*

83. [A speech] founded on deceit is called Mis-statement (*kapatāśraya*)<sup>5</sup>.

*Indication*

Speaking out [one's] real intention (lit. reality) is called Indication (*mārga*)<sup>6</sup>.

80 <sup>1</sup> See NL. 687. Cf. DR. I. 34; SD. 360.

<sup>2</sup> Cf. DR. I. 34; SD. 351; NL. 691.

81 <sup>1</sup> Cf. NL. 697; I. 35; SD. 362.

<sup>2</sup> See NL. 700; cf. DR. I. 35; SD. 363ff. defines it differently and refers to the view of the NŚ as *keci tv* etc.

82 <sup>1</sup> NL. 704ff. defines it as *varṇasyūrbhasya tīraskārah* (concealing the matter expressed), and refers to the view of the NŚ as *caturṇām varṇārām samme'nsam api ke'pi varṇayanti*. See SD. 364, DR. I. 35.

83 <sup>1</sup> Cf. DR. I. 38, SD. 365; NL. 727.

<sup>2</sup> Cf. SD. 366; NL. 730; DR. I. 38.

*Supposition*

84. A hypothesis with which novel meanings are combined, is called Supposition (*rūpa*)<sup>1</sup>.

*Exaggeration*

A speech with an overstatement is called Exaggeration (*udāharana*)<sup>2</sup>.

*Progress*

85. Foreseeing of what is coming afterwards, is called Progress (*krama*)<sup>1</sup>.

*Propitiation*

Contact for the use of sweet words and gift, is called Protection (*samgraha*)<sup>2</sup>.

*Deduction*

86. Perceiving something by the name of a thing similar to it in from, is called Deduction (*anumāna*)<sup>1</sup>.

*Supplication*

Request for love's enjoyment (*rati*), rejoicing festivity and the like, is called Supplication (*prārthanā*)<sup>2</sup>.

*Revelation*

87. The unfolding [of the Seed] in the Development (*garbha*) is called Revelation (*ākṣipta*)<sup>1</sup>

*Quarrel*

An angry speech is called Quarrel (*totaka*)<sup>2</sup>.

88. Deception by means of a trick called Outwitting (*adhibala*)<sup>1</sup>.

84 <sup>1</sup> Cf. DR. I 39, SD 367, NL 735

<sup>2</sup> Cf. NL 738, DR. I. 39, SD. 368.

85 <sup>1</sup> Cf. SD. 369, NL 740, DR. I 39

<sup>2</sup> Cf. SD. 370, NL 744; DR. I. 40.

86 <sup>1</sup> Cf. NL 746, DR. I. 40, SD 371

<sup>2</sup> Cf. SD. 372, DR. I. 40 NL 749,

87 <sup>1</sup> Cf. DR. I 42 has *akṣepa*, SD 373 has *ksipta*=*ākṣipta*, NL 751 has *utksipta*.

88 <sup>1</sup> Cf. SD. 375, DR. I 40, NL 758

*Dismay*

Fear arising from a king, an enemy or a fool is called Dismay (*udvega*)<sup>2</sup>.

*Panicky Commotion*

89. Flurry caused by fear from a king or fire is called Panicky Commotion (*vidrava*)<sup>1</sup>.

These are the Limbs in the Development (*garbha*)

*Limbs of the Pause*

Now listen about those in the Pause (*avamarśa* = *śamarśa*).

*Censure*

90. Proclaiming anyone's fault is called Censure (*apavāda*)<sup>1</sup>

*Angry Words*

Words spoken in anger are called Angry Words (*sampheta*)<sup>2</sup>.

91. Transgression of the superiors is called Insolence (*abhi-drava*)<sup>1</sup>.

*Placation*

Coming into conflict [with anyone] is called Strength (*śakti*)<sup>2</sup>.

*Assertion*

92. A promise made on account of some reason is called Assertion (*vyavasāya*)<sup>1</sup>.

*Mention*

Speaking of one's superiors is called Mention (*prasaṅga*)<sup>2</sup>.

<sup>1</sup> Cf. SD 376; NL 761; DR. I 42

89 <sup>1</sup> Cf. DR. I. 42, SD. 377 NL 766

90 <sup>1</sup> See NL, 801; Cf. DR. I. 45; SD 378

<sup>2</sup> See NL, 807, Cf. DR. I. 45, SD. 379

91 <sup>1</sup> See NL, 813, SD. 381 and DR. I 45. has *drava* in place of *abhi-drava*.

<sup>2</sup> Cf. NL, 819; DR. I. 49; SD. 383.

92 <sup>1</sup> Cf. NL, 824, SD 380 DR. I. 47

<sup>2</sup> Cf. DR. I. 46, SD 384. NL. 826 defines differently.

*Injury*

93. Words spoken in contempt are called Injury (*druti*)<sup>1</sup>

*Lassitude*

Fatigue arising from a mental effort is called Lassitude (*kheḍa*).<sup>2</sup>

*Opposition*

94. Obstruction to one's desired object is called Opposition (*nisedha*)<sup>1</sup>.

*Altercation*

Speaking and counter-speaking in excitement is called Altercation (*virodhana*)<sup>2</sup>.

*Summing up*

95. Bringing together (lit. attaining) [all aspects] of the Seed (*bīja*) and the Action, is called Summing up (*ādāna*)<sup>1</sup>.

*Humiliation*

Putting in insulting words for some purpose, is called Humiliation (*sādana*)<sup>2</sup>.

*Foresight*

96. That which expresses the purpose of the Conclusion (*sambhāra*) [in advance], is called Foresight (*prarocanā*)<sup>1</sup>.

These are the limbs in Pause (*avamarśa* = *vismarśa*)

*Limbs in Conclusion*

Now listen about those in the Conclusion (*sambhāra* = *nirvāhaṇa*).

93 <sup>1</sup> Cf. NL 829; DR. I. 46, SD. 382; SD. 385.

<sup>2</sup> Cf. NL 832; SD. 385.

94 <sup>1</sup> Cf. NL. 838, and SD. 386.

<sup>2</sup> Cf. DR. I. 47. NL. 840; SD. 387.

95 <sup>1</sup> See NL. 844. DR. I. 48, SD. 389

<sup>2</sup> See NL. 848. DR. I. 46 has wrongly *chālana* for *sādana* SD. 390 also has *chādana* wrongly.

96 <sup>1</sup> See SD 388, NL. 850 DR. I. 47.

*Juncture*

97. The coming up of the Opening (*mukha*) and the Seed is called a Juncture (*sandhi*)<sup>1</sup>.

*Awakening*

Looking duly for the Action (*kārya*) is called Awakening (*vibodha*)<sup>2</sup>.

*Assembling*

98. Intimation of [the various aspects] of the Action is called Assembling (*gratbana*)<sup>3</sup>.

*Ascertainment*

Declaration of facts personally known is called Ascertainment (*nirṇaya*)<sup>4</sup>.

*Accusation*

99. That which is said to blame someone, is called Accusation (*paribhāṣaṇa*)<sup>5</sup>.

*Confirmation*

Turning to use (lit. going) the object gained is called Achievement (*kṛti*)<sup>6</sup>.

*Gratification*

100. Treating one with waiting upon or the like, is called Gratification (*prasāda*)<sup>7</sup>.

*Joy*

Attaining objects [of one's desire] is called Joy (*ānanda*)<sup>8</sup>.

97 <sup>1</sup> Cf. DR. I. 51; SD. 392.

<sup>2</sup> Cf. DR. I. 51; SD. 393.

98 <sup>3</sup> Cf. DR. I. 51, SD. 394, NL. 864.

<sup>4</sup> Cf. S. 395; DR. I. 51; NL. 870.

99 <sup>5</sup> Cf. NL. 873; SD. 396, DR. I. 52 defines the Lamb differently.

<sup>6</sup> Cf. DR. I. 53; SD. 397.

100 <sup>7</sup> Cf. NL. 879; SD. 398; DR. I. 52.

<sup>8</sup> Cf. NL. 881, SD. 399; DR. I. 52.



*Deliverance*

101. Passing away of all misery, is called Deliverance (*samaya*)<sup>1</sup>.

*Surprise*

Appearance of something wonderful is called Surprise (*upagūhana*)<sup>2</sup>.

*Clever Speech*

102. Words mentioning conciliation, gift and the like are called Clever Speech (*bhāsana*)<sup>1</sup>.

*Retrospect*

Retrospect (*pūrvā vākya*)<sup>2</sup> is to be understood as a reference to something spoken before.

*Termination*

103. Giving and receiving of a boon is called Termination (*kāvya sambhāra*)<sup>1</sup>.

*Benediction*

[A prayer seeking perfect] peace to the king and the country is called Benediction (*prāśasti*)<sup>2</sup>.

104. With a view to introducing Sentiments (*rasa*) and Psychological States an expert playwright should insert all these Limbs into appropriate Segments of his work<sup>1</sup>.

105. Considering [the scope] of the Action or its condition he may sometime insert all the Limbs or a combination of two or three [of them] into the Segments.<sup>1</sup>

101 <sup>1</sup> Cf. DR. I. 52; SD. 400; NL. 883.

<sup>2</sup> Cf. NL. 889; SD. 401; DR. I. 53.

102 <sup>1</sup> Cf. SD. 402; DR. I. 53; NL. 891.

<sup>2</sup> Cf. NL. 891; SD. 403.

103 <sup>1</sup> See SD. 404, cf. NL. 895, DR. I. 54.

<sup>2</sup> Cf. SD. 407, NL. 897, DR. I. 54.

104 <sup>1</sup> Cf. SD. 406; NL. 906.

105 <sup>1</sup> See above 104 note 1.

### Five Explanatory Devices

106. The Supporting Scene (*viskambhaka*)<sup>1</sup>, the Intimating Speech (*cūlīkā*), the Introductory Scene (*praveśaka*), the Transitional Scene (*aṅkāvatāra*), and the Anticipatory Scene (*aṅkamukha*) are five Explanatory Devices (*arthaprasepaka*)<sup>2</sup>.

### A Supporting Scene

107. A Supporting Scene (*viskambhaka*)<sup>3</sup> should employ the middling<sup>3</sup> male characters, and relate to the opening Segment (*mukhasandhi*)<sup>3</sup> only of the Nāṭaka, and it is [to be] graced by a priest, minister or Kañcukin (armour-bearer).

108. A Supporting Scene is of two kinds: pure and mixed. Of these the pure is made up of the middling characters, and the mixed of the inferior and the middling ones.

### An Intimating Speech

109. When some points are explained by a superior, middling or inferior character from behind the curtain, it is called an Intimating Speech (*cūlīkā*)<sup>4</sup>.

110. An Introductory Scene (*praveśaka*) in relation to the Nāṭaka and the Prakaraṇa, is to occupy a place between two Acts and to treat the summary of the Segments.<sup>5</sup>

106 <sup>1</sup> Cf. DR. I. 58; SD. 308 NL. 393. Haas translates *arthopaksepaka* as "Intermediate Scenes," see p. 33. But the 'Explanatory Devices' are all not complete scenes; *vide infra*.

107 <sup>1</sup> Cf. SD 308, DR 338, DR I. 59 NL. 362 f. quotes the view of Cāṇyana as follows: प्रकरणादङ्कविषयो विष्कम्भक इति (*Viskambhaka* relates to the Prakaraṇa and the Nāṭaka only). It seems that such was the case at a later stage of the development of Indian drama. First it related to the Nāṭakas only. Also cf. XX. 36ff.

<sup>2</sup> For a definition of the middling character see XXXIV. 4

<sup>3</sup> According to this direction the *viskambhaka* at the beginning of Pañca, would be an ideal one.

109 <sup>1</sup> Cf. NL. 414 f. 438f; DR I. 61; SD. 310.

110 <sup>1</sup> Cf. DR. I. 60-61; SD 309; NL. 307ff.

### *A Transitional Scene*

111. As in practice it falls between two Acts, or within an Act, and relates to the purpose of the Seed (*bija*), it is called a Transitional Scene (*aṅkāvatāra*).

### *An Anticipatory Scene*

112. When the detached beginning of an Act is summarized beforehand by a male or a female character, it is called a Anticipatory Scene (*aṅkamukha*)<sup>1</sup>.

### *An ideal Nāṭaka*

113-116 The playwright should write a Nāṭaka having [different] Styles and minor Limbs (*pratyanga*)<sup>2</sup>, Episode Indication (*patākā*)<sup>3</sup> Explanatory Devices (*arthaprastikryā*)<sup>4</sup> arising from the five stages (*avasthā*)<sup>5</sup> having five Segments (*sandhi*)<sup>6</sup>, twentyone Distinction of Segments<sup>7</sup>, sixtyfour Limbs (*anga*)<sup>8</sup>, thirtysix *lakṣaṇas*<sup>9</sup>, Guṇas (excellence)<sup>10</sup> and figures of speech (*alamkāra*)<sup>11</sup>, many Sentiments<sup>12</sup>, topics of many

111 <sup>1</sup> Cf. DR. I 62 63, SD. 312, NL. 398-399. The def. is not very clear. The *aṅkāvatāra* seems to furnish an indication of the subject-matter of the next Act. An example of this seems to be the dialogue of the Ceti and Vāsavadattā at the end of the Act II of Svapna. This relates to the making of a garland by Vāsavadattā. Another example may be Avimāraka in the second Act (See Asi II 5 6). This gives a clue to the subject-matter of the next Act which treats Avimāraka's entry into the royal harem.

112 <sup>1</sup> The *aṅkamukha* seems to relate mostly to plays other than of the Nāṭaka and the Prakaraṇa types. Examples of this are perhaps the speeches of the Bhata in the beginning of the Karma, and of the Dūtāgha. The reason for the above assumption is that the rules prescribe *viskambhaka* for Nāṭakas only (see 107), and *praveśakas* for both Nāṭakas and Prakaraṇas (see 110). Cf. DR. I 62, SD. 312, 313, NL. 408.

113-116 <sup>1</sup> *Pratyanga* has not been defined anywhere. It is possible that the reading is corrupt.

<sup>2</sup> *Patākā* here stands for *patākā-sthānaka* just as "Bhīma" for "Bhīmasena;" see above 30ff.

<sup>3</sup> *Arthaprastikryā* is only a synonym of *arthaprakāśi*. See before 20ff.

<sup>4</sup> See before 6ff.

<sup>5</sup> See before 35ff.

<sup>6</sup> See before 48ff.

<sup>7</sup> See before 58ff.

<sup>8</sup> See XVII. 1ff.

<sup>9</sup> See XVII 96ff.

<sup>10</sup> See XVII. 43ff.

<sup>11</sup> See VI.

enjoyments, exalted speeches, characters or description of good conduct, and it should be wellknit in its Segments, easy for production [age], composed with soft words, and capable of giving pleasure.

117. The condition of the world arising from the happiness and misery and connected with the activity of various people, should find a place in the Nāṭaka<sup>1</sup>.

118. There is no wise maxim, no learning, no art or craft, no device and no action that are not found in the drama (*nāṭya*)<sup>1</sup>.

119. And the human nature with its joys and sorrows depicted by the means of representation such as Gestures, [Words, Costume and Sattva] is also called a drama (*nāṭya*)<sup>1</sup>.

120. A mimicry of the past exploits of gods, sages, and human beings should be also called a drama<sup>1</sup>.

121. As [this] is represented (*abhinīyate*) and interpreted by the actors who after suppressing their own nature make [for this purpose] various movement of their different limbs, it is called the Nāṭaka<sup>1</sup>.

122. The Nāṭaka is to be so composed as to include all Psychological States, Sentiments, inclination to all deeds, and the various conditions [of men and nature]<sup>1</sup>.

123. These arts and crafts which are products of unique efforts should in their endless forms be applied in the Nāṭaka<sup>1</sup>.

124. One is to construct a Nāṭaka [only] after observ-

117 <sup>1</sup> Cf. I. 120

118 <sup>1</sup> See I. 116

119 <sup>1</sup> See I. 121

120 <sup>1</sup> See I. 120

121 <sup>1</sup> This very clearly defines the artistic character of drama

123 <sup>1</sup> Cf. I. 113

ing the people's character, strength and weakness and their [mode of] enjoyment and reasoning<sup>1</sup>.

125. In succeeding ages men will mostly be diffident in wisdom, hence those who will be born [after us] will have small learning and intellect

126. When the world deteriorates, men's intellect, [production of] crafts and skill in arts will dwindle.

127 Hence after observing the strength and the weakness of human feeling, one should compose the Nāṭaka with pleasant and easily intelligible words

128 The plays (lit. poems) which contain [harsh], words like *cekrīḍita*<sup>2</sup> is repulsive (lit. do not shine) like a courtesan in the company of a Brahmin bearing a Kamandalu

129. O Brahmins, I have spoken about the Plot with its Segments and Limbs I shall hereafter speak of the characteristics of the Styles

Here ends chapter XXI of Bharata's Nāṭyaśāstra,  
which treats of the Limbs of the Segments

124 <sup>1</sup> This puts emphasis on developing characters in a drama,

128 <sup>2</sup> Bhāsa actually uses the root of this verb in his *Avi.* (III 18 o).

## CHAPTER TWENTYTWO

### STYLES

#### *Origin of Styles*

1. I shall now narrate fully (lit. from the beginning) the [story of the] rise of Styles (*ṛttis*) and [in relation to them] the origin and the formation of dramas.<sup>1</sup>

2-3. When Lord Acyuta (Viṣṇu) after reducing the universe into a single [vast] ocean and compressing the creation [into a seed] by his supernatural power, was lying on the couch of a snake, the two Asuras, Madhu and Kaiṭabha maddened with the pride of their strength, challenged the god at once for battle.<sup>2</sup>

4-5. These two, after making gestures of challenge, (lit. rubbing their arms) fought the imperishable lord Viṣṇu (*bhūta-bhūvana*, lit. the creator of beings) with their fists and legs (lit. knees), and while doing so the two parties also abused each other with harsh words, and shook, as it were, the ocean with their reviling speech.<sup>3</sup>

#### *Origin of the Verbal Style*

6-7. Hearing the various [abusive] words of these two who were threatening [Viṣṇu], Druhiṇa (Brahmā) was slightly perturbed in mind and said, "Is it the *bhūratī ṛtti* that starts with these words [for the fighters] and goes on increasing gradually? Kill the two [at once]."

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1 <sup>1</sup> Sāgaranaṇḍin explains the *ṛtti* differently. See NL. 1044ff.

2-3 <sup>1</sup> The story of Nārāyaṇa's reducing the three worlds into 'a single ocean, occurs in the Rām. VII. 72; Kūrma P. XIII. See JK. under Viṣṇu (S) and Nārāyaṇa (S).

4-5 <sup>1</sup> Madhu and Kaiṭabha charged Nārāyaṇa with the theft of the Vedas. Rām. VII. 72. See JK. under Kaiṭabha.

8-10. Hearing these words of Pitāmaha (Brahmā), Madhusūdana (Viṣṇu) said, "Yes, I have made this *bbārati vṛtti* for the purpose of doing my work. It will be the *bbārati vṛtti* of the speaker, in which words will preponderate. I shall kill these two Asuras today." So saying Hari (Viṣṇu) with his pure and perfect gestures,<sup>1</sup> and *Āṅgahāras*<sup>2</sup> severely fought the two Daityas who were experts in the method of battle.

11. At that time Hari's pacing with the *Sthānakas*<sup>3</sup> on the ground created a great *bbāra* (burden) on the earth (*bbūmi*), the *bbārati vṛtti* (Verbal Style) was built on that (*bbāra*)<sup>4</sup>

### *Origin of the Grand Style*

12. And at that [very] time, by the rebounding of the bow named *Śārṅga* which was intensely brilliant, steady, and by an excess of unperturbed *sattva* (strength), the *sāttvati vṛtti* (Grand Style) was made.<sup>1</sup>

### *Origin of the Graceful Style*

13. When [in course of fighting] the god moved sportively with various *Āṅgahāras* and tied up his kot of the *śikhā* (*keśa* ?) the *kaśīki vṛtti* (Graceful Style) was made.<sup>1</sup>

### *Origin of the Energetic Style*

14. Then from the various ways of personal combats which were full of energy and excitement, and which entailed various *Caris*, the *Energetic Style* (*arabhaṭi vṛtti*) was made.<sup>1</sup>

8-10 <sup>1</sup> *aṅgaḥ* here means *āṅgikaḥ* and *aṅgabāraḥ*.

<sup>2</sup> See IV. 19-27, 170ff.

11 <sup>1</sup> See XI 49ff.

<sup>2</sup> This is a clear instance of folk-etymology and does not really explain the origin of this Style. It possibly came from the Bharata tribe, see I. 41 f n.

12 <sup>1</sup> See above II note 2.

13 <sup>1</sup> See above II note 2.

14 <sup>1</sup> See above II note 2.

15. Whatever acts [of Viṣṇu] the god Brahmā served as arising out of the different Styles (*vr̥tti*), were associated by him (Druhiṇa=Brahmā) with words suitable to their meaning.

16. When the two Asuras, Madhu and Kaitabha were killed by Hari (Viṣṇu), Brahmā spoke to him (Nārāyaṇa=Viṣṇu) who was the subdduer of foes (*arindama*).

### *Origin of the Nyāya*

17-18. O god, thou hast killed the Dānavas with varied, pure, expressive and graceful Aṅgahāras, hence this method of personal combat [applicable] to throwing all kinds of missiles will be termed in this world, as Nyāya<sup>1</sup>

19. Nyāyas<sup>1</sup> are celebrated because this fighting has been made with the Aṅgahāras which are associated as well as genetically connected with them.

20. Then the high-souled Druhiṇa (Brahmā) gave over to the gods this [Style] full of various Psychological States and Sentiments, [for its use] in the production of plays

21-22. The name Style (*vr̥tti*) was made a repository of the various Psychological States and Sentiments. And whatever was made and in whatever manner, the exploits of the god (Viṣṇu) were utilised by the sages in fashioning the similar Styles arising from the Words and the Gestures which have their origin in materials taken from the Nāṭyaveda, and which also have Words and Gestures as their chief characteristics.

23. These Styles which were desired, wellborn and full

17-18 <sup>1</sup> See XI. 74ff

19 <sup>1</sup> See IV. 170ff.



of various Cāris, were again, taken by me at Druhiṇa's command, for the purpose of making plays (lit. poem).<sup>1</sup>

24. The Verbal Style (*bhārati vṛtti*) was from the Ṛgveda, the Grand (*sāttvati*) from the Yajurveda, the Graceful (*kaiśiki*) from the Sāmaveda and the remaining one (i. e. the Energetic or *ārabbati*) from the Atharva-[veda].<sup>1</sup>

25. The Style which is to be applied by the male characters and not by females and which gives a prominent place to speeches made in Sanskrit, is used by the eponymous *bharatas* (actors) as *bhārati* (Verbal).<sup>1</sup>

### *Four varieties of the Verbal Style*

26. It has four varieties such as the Laudation (*prarocanā*), the Introduction (*āmnukha*), the Vithi and the Prahasana, and these have become its component parts (*anga*).<sup>1</sup>

### *Laudation*

27. The Laudation (*prarocanā*) in the Preliminaries is to attain success, prosperity, good luck, victory and removal of all sins.<sup>1</sup>

### *Introduction or Prologue*

28-29. That part of a play where an actress,<sup>1</sup> the Jester or the Assistant has a talk with the Director on some relevant topic, and they use interesting words or adopt any type of the Vithi or talk in any other way, is called the Introduction (*āmnukha*)<sup>1</sup> or the Prologue (*Prastāvanā*) by some. I shall speak in detail about its five varieties (lit. elements).

24 <sup>1</sup> This is a different story about the origin of the *vṛttis*. See before 2-14.

25 <sup>1</sup> NL. 1054ff DR. II. 5, SD. 274. AP. modifies this def. by adding *śrīyuktā prākṛtōktitā*, Haas, on DR. III. 5 (p.81).

26 <sup>1</sup> Cf. NL. 1008-63; DR. III. 5; SD. 285.

27 <sup>1</sup> Cf. NL. 1070-71ff; DR. III. 6, SD. 286.

28-29 <sup>1</sup> Cf. NL. 1178-81, DR. III. 7 SD. 286.

*Five varieties of the Introduction*

30. The Accidental Interpretation (*udghātā*) the Opening of the Story (*katbodghātā*) the Particular Presentation (*prayogātīśaya*), the Personal Business, (*pratyakṣa*) and the Transference (*avalagita*) are the five varieties of the Introduction (*āmukha*).<sup>1</sup>

31. Of these the characteristics of the Accidental Interpretation (*udghātāyaka*)<sup>1</sup> and the Transference (*avalagita*)<sup>2</sup> have been mentioned by me. I shall now speak in detail of the characteristics of the rest.

*Opening of the Story*

32. [That Introduction] in which a character enters [the stage] taking up a remark of the Director or its meaning, is called the Opening of the Story.<sup>3</sup>

*Particular Presentation*

33. When, over this production [of the Introduction] the Director imposes another production and then a character enters [the stage], it is called the Particular Presentation.<sup>4</sup>

*Personal Business*

34. [The Introduction] in which the Director speaks on some business in hand, and taking cue from this (lit. with its help) a character enters the stage, it is called the Personal Business.<sup>5</sup>

35. Working out skillfully any of this which may be relevant, the wise [playwright] should construct the Introduc-

30 <sup>1</sup> Cf. NL. 11-83-89 DR. III. 8. SD. 287

31 <sup>1</sup> See XX. 117 Cf. NL. 1189, DR. III. 14 SD. 288.

<sup>2</sup> See XX. 118; NL. 1192 DR. III. 15; SD. 292

32 <sup>1</sup> Cf. NL. 1196, DR. III. 9; for an ex. see SD. 289

33 <sup>1</sup> See NL. 1201-1202; DR. III. 11; for an ex. see SD. 290.

34 <sup>1</sup> Cf. NL. 1214-1215, SD. 291; for an ex. see DR. III. 10

tion (*ānukūḥa*) without encumbering it with [many] characters<sup>1</sup> and speeches.

36. The wise are thus to know the Introduction with different bases. The characteristics of the Vithi<sup>1</sup> and the Prahāsana<sup>2</sup> have been mentioned before.

37. These are the four varieties<sup>1</sup>, of the Verbal Style I spoke of. I shall now explain the rules of the Grand Style with its characteristics.

### *The Grand Style*

38. The style which is endowed with the quality of the spirit (*sattva*), the Nyāyas, [proper] metres and has exuberance of joy and suppression of the state of sorrow<sup>1</sup>, is called Grand<sup>2</sup>

39. Related to plays expressing the spirit (*sattva*) the Grand Style is known to consist of representation by Words and Gestures.

40. It is to contain the Sentiments such as Heroic, the Marvelleous and the Furious, and to a small extent the Pathetic and the Erotic, and characters in it should be mostly majestic and defying one another<sup>1</sup>

### *Four varieties of the Grand Style*

41. It is known to have the four varieties such as (*utthāpaka*), Change of Action (*parivartaka*), Harsh Discourse (*samlāpaka*) and Breach of Alliance (*samghāta*)<sup>1</sup>.

35 <sup>1</sup> i.e. actress, Jester or the Assistant See 28 above.

36 <sup>1</sup> See XX. 111ff.

<sup>2</sup> See XX. 101ff.

37 <sup>1</sup> See before 26-30.

38 <sup>1</sup> This shows that no pathetic subject-matter should find a place in this Style.

<sup>2</sup> See NL. 1234ff SD. 416 DR. II. 53.

40 <sup>1</sup> See NL. 1271-1273)

41 <sup>1</sup> Cf. DR. II. 53 SD. 416, NL. 1274ff.

### *Challenge*

42. One's rising up with a view to combat<sup>1</sup> 25  
 "I am getting up [for battle, now] show my own  
 prowess" is called the Challenge<sup>2</sup>.

### *Change of Action*

43. If after leaving the thing which caused the rising  
 up, one takes to other things due to some necessity, it is  
 called the Change of Action<sup>3</sup>.

### *Harsh Discourse*

44. A dialogue containing various kinds of word of  
 abuse whether these arise from contempt or not, is called  
 Harsh Discourse<sup>4</sup>.

### *Breach of Alliance*

45. Disrupting an alliance for the sake of a policy in  
 favour of a friend or due to an accident or [one's] own fault,  
 is called Breach of Alliance<sup>5</sup>.

46. These are the four varieties<sup>6</sup> of the Grand Style that  
 I spoke of. I shall hereafter describe the characteristics of the  
 Graceful Style<sup>7</sup>.

### *The Graceful Style*

47. That Style is called Graceful (*kaisiki*) which is  
 specially interesting on account of charming costumes worn  
 [by *dramatis personae*] mostly women, and in which many  
 kinds of dancing and singing are included, and the themes  
 acted are practices of love and are connected with (lit. arising  
 from) its enjoyment<sup>8</sup>.

42 <sup>1</sup> Cf. NL. 1276, 427S, also cf. DR. II. 54; SD. 416

43 <sup>2</sup> Cf. DR. II. 55; SD. 419; NL. 1279-1282.

44 <sup>3</sup> Cf. DR. II. 54; SD. 418, NL. 1288.

45 <sup>4</sup> Cf. NL. 1295-1299; DR. II. 55; SD. 417.

46 <sup>5</sup> See before 41, 44, 45.

47 <sup>6</sup> Cf. SD. 411; DR. II. 47; NL. 1304ff.

### *Four varieties of the Graceful Style*

48. The Graceful Style is said to have the four varieties such as Pleasantry (*narma*), Beginning of Pleasure (*narma-sphurja*), Unfoldment of Pleasure (*narma-sphota*) and Covert Pleasure (*narma-garbha*).<sup>1</sup>

### *Three kinds of Pleasantry*

49. The Pleasantry which abounds in remarks made in jest, is of three kinds; that based on love, that with pure laughter and that having Sentiments other than the Heroic<sup>1</sup>.

50. The Pleasantry is known as connected generally with acts of jealousy and anger mixed with words of rebuke and done in the guise of self-reproach and through to deception of others.

### *Beginning of Pleasantry*

51. The Beginning of Pleasantry is to be known as the first meeting [of lovers] in which words and dresses exciting love [are in evidence], but which ends in fear<sup>1</sup>.

### *Unfoldment of Pleasantry*

52. The Unfoldment of Pleasantry is the cause of the Sentiment contributed by short touches of different Psychological States and not by any of them as a whole<sup>1</sup>.

### *Covert Pleasure*

53. When the Hero out of any necessity acts incognito through his qualities such as intelligence, [good] appearance and affection, it is called Covert Pleasure<sup>1</sup>.

48 <sup>1</sup> Cf. DR. II, 48; SD, 411; NL, 1308ff.

49 <sup>1</sup> Cf. DR. II, 48-50; SD 412; NL, 1310.

51 <sup>1</sup> Cf. NL, 1342-1343; DR. II, 51; SD 413.

52 <sup>1</sup> Cf. DR. II, 51; SD, 414; NL, 1336 f.

53 <sup>1</sup> According to Sāgaranandin *Ārabhaḥ* is an *aṅga* of the *Gaudī critti*: NL, 1385, Cf. DR. II, 52; SD, 415; NL, 1338 f.

54. These are the four varieties of the Gen Style that I was to speak about. I shall hereafter describe the Energetic Style which is concerned with a mighty Sentiment.

### *The Energetic Style*

55. The Style which includes mostly the qualities of a bold person (*ārabhata*) such as speaking many words<sup>1</sup>, deception, bragging and falsehood, is to be known as Energetic<sup>2</sup>.

56. The Style in which there is a representation of model work (*pusta*) falling down, jumping, crossing over, piercing, deeds of magic and conjuration, and varied ways of fighting, is called Energetic<sup>1</sup>.

### *Four varieties of the Energetic Style*

57. It has (four) varieties such as Compression (*saṃkṣipta*), Commotion (*avapāta*), Elevation of the Plot (*vasāntābhāṣana*) and Conflict (*saṃpheta*)<sup>1</sup>

### *Compression*

58. Conforming to the purpose of the play Compression includes relevant crafts such as many kinds of model works, drawings, and dresses, for a condensed representation of the Plot<sup>1</sup>.

55 <sup>1</sup> 'Many words' probably mean altercation or verbal duel.

<sup>2</sup> Cf NL, 1348 ff, DR. II. 56-57, SD. 420

56 <sup>1</sup> See above 55 note 2. C. adds one more def. (C 58) of the *ārabhata*. In trans. it will be as follows: (That which includes excitement due to an application of the sixfold policy (*sadguna*), running away due to deception of the enemy, and that which relates to [material] gain or loss, is called the Energetic Style.

57 <sup>1</sup> Cf NL 1356 f DR. II 56-57, SD. 420

58 <sup>1</sup> Cf. DR II. 57-58, SD 421, NL, 1358 f.

*Commotion*

59. Commotion is known to relate to the occurrence of fear and jubilation, panic, flurry, many kinds of speaking, quick entrance and exit<sup>1</sup>.

*Elevation of the Plot*

60. That deed which is including panic or is being connected with as giving shelter to [anyone] and includes a combination of all the Sentiments is called Elevation of the Plot<sup>1</sup>.

*Conflict*

61. Conflict (*sampheta*) is known to include excitement, many fights, personal combats, deception, betrayal and much striking of weapons<sup>1</sup>.

62. These are the Styles to be reckoned by the wise in connexion with the drama. Now listen about their application in different Sentiments, which I am going to tell you.

*Styles according to Sentiments*

63-64. The Style in the Erotic and Comic Sentiments should be Graceful, and in the Heroic, and the Marvellous Sentiments it should be Grand. And in the Terrible, the Odious and the Furious Sentiments one should use the Energetic Style, while the Verbal Style is applicable to the Pathetic and the Marvellous Sentiments<sup>1</sup>.

65. I have spoken properly about the Histrionic Representation dependent on Words, Gestures, Sattva, which culminate in Styles. Now I shall treat of the Costumes and the Make-up used in the production of plays.

Here ends Chapter XXII of Bharata's Nāṭyaśāstra,  
which treats of Styles

59 <sup>1</sup> Cf. DR. II 59 SD. 423; NL. 1368f.

60 <sup>1</sup> Cf. DR. II. 59, SD. 420, NL. 1372f.

61 <sup>1</sup> Cf. DR. II. 50, SD. 421; NL. 1380f

63 64 <sup>1</sup> Cf. NL. 1059-1562, DR. II. 62; SD. 410.

## CHAPTER TWENTYTHREE

### COSTUMES AND MAKE-UP

#### *Necessity of the Costumes and Make-up*

1. I shall speak in due order, O Brahmins, about the Costumes and Make-up; for the entire production [of a play] depends on these.

2. The Extraneous Representation (*ābāryābbhinaya*) deals with the rules of the Costumes and Make-up (*nepathya*). Anyone who wishes for the success of a dramatic production should pay attention to these.

3. Different types<sup>1</sup> of the *dramatis personae* indicated first by their Costumes and Make-up, accomplish the representation without much effort, by means of Gestures and the like.

#### *Four kinds of Costumes and Make-up*

4. Costumes and Make-up are of four kinds: model work (*pusta*), decoration (*alamkāra*), painting the limbs (*aṅgaracanā*) and [the use of] living creatures (*sañjīva*).

#### *Four kinds of model work*

5. [Of these] the model work is of three kinds and of various forms. They are: the Joined Object (*sandbima*), the Indicating Object (*vyājima*) and Moving Object (*cestima*).

6. The model work which is made up of mat, cloth, skin and the like, is called the Joined Object (*sandbima*)<sup>1</sup>.

7. That which is made by means of a mechanical device

3 <sup>1</sup> *Nānāvastha—nānābbūtā yā śokādyā nānābbūtāśrayās* etc (Ag. p. 429).

6 <sup>1</sup> *Sandbimash—sandhānastayā nirvrttaḥ* (Ag. p. 429).



(*yantra*) is called an Indicating Object (*vyāñjita*)<sup>1</sup> and that which can be made to move, is called a Moving Object (*cetṣita*).<sup>2</sup>

8. Hills, carriages, lofty palaces, shields, armours, banner-staffs and elephants<sup>1</sup> which are constructed for use in a dramatic performance are called model works.

### Decorations

9. Decorations (*alaṃkāra*) are known as attaching differently flower-garlands, ornaments and drapery after observing the rules relating to different parts of the [human] body.

### Garlands

10. Garlands are of five kinds; encircling (*cetṣita*),<sup>1</sup> spread-up (*viśṭa*), grouped (*saṃghāṭya*)<sup>2</sup> knotted (*granthita*), and hung-down (*pralambita*).

### Four kinds of ornament

11. Ornaments of the body are known by the wise to be of the four kinds; that to be fixed by piercing the limbs (*āvedhya*), that to be tied up (*bandhanīya*), that to be worn (*prakṣepya*), and that to be put round (*āropya*).

### Piercing ornaments

12. [Of these, the ornaments] to be fixed by piercing the limbs are ear-ornaments such as ear-rings (*bhūḍala*).

### Tied-up ornaments

And those to be tied-up (*bandhanīya*) are to be represented by the girdles (*śronī-sūtra*) and the Aṅgada (arm-band).<sup>1</sup>

7 <sup>1</sup> *Vyāñjitaḥ*—*vyāñjāḥ sūtrasyāḥ kṛtāḥ kṣepas tene rucyito vyāñjitaḥ* (Ag. p. 430).

<sup>2</sup> Ag. (p. 430) reads this as *testitaḥ* and explains it as follows: *apara-jata-nakṣatrakāḍiṇā vṛṣṭa-cena rucyito vṛṣṭamāḥ*.

8 <sup>1</sup> Emend *naḡāḥ* into *nāḡāḥ*. See XXIII 190-192 below.

12 <sup>1</sup> Modern *tāḡi* (Bengali).

### *Worn ornaments*

13. The ornaments to be worn (*praksepya*) are the anklets (*nūpura*) as well as the wearing apparels.

### *Put-round ornaments*

And those [ornaments] to be put round (*āropya*) are the golden neck-chain (*bema-sūtra*) and necklaces (*bāra*) of different kinds.

### *Ornament according to one's habitation and tribal origin*

14. I shall now speak of the varieties of ornaments of men and women according to their habitation and tribal origin.

### *Ornament for males.3*

#### *Head ornaments*

15. The crest-jewel (*cūdāmaṇi*)<sup>1</sup> and the crown (*mukuta*)<sup>2</sup> are called ornaments of the head.

#### *Ear ornaments*

And the ear-ring (*kunḍala*),<sup>3</sup> Mocaka (ear-pendant)<sup>4</sup> and ear top (*kīla*) are ornaments of the ears.

#### *Neck ornaments*

16. The strings of pearl (*muktāvali*) the Harsaka<sup>1</sup> and the [gold] thread (*sūtra*)<sup>2</sup> are ornaments of the neck.

15 <sup>1</sup> To be worn on the top of the head *Cūdāmaṇi śiromadhye* (Ag p. 430).

<sup>2</sup> To be worn above the forehead, *Mukuta laṭṭeradye* (Ag 1 c).

<sup>3</sup> To be worn in the lower lobe of the ear. *Kundalam adbarapalyam* (Ag. 1 c)

<sup>4</sup> To be worn in a hole in the middle of the ear. *Mocakab karnaśaskulya madhyacchidre uttara karniketi prasiddham* (Ag. 1 c)

16 <sup>1</sup> *barsaka*—a snake-shaped ornament, *samudgata-sarpādi-rupatayā prasiddham* (Ag 1 c)

<sup>2</sup> *Sūtram*—golden neck-chain, *sūtrakam its guccha-grivā-sūtraditaya prasiddham* (Ag 1 c).

*Finger ornaments*

And the Kaṭaka<sup>3</sup> and the finger-ring (*aṅgulīya-mudrā*)<sup>4</sup> are ornaments of the finger.

*Ornament of the forearm*

17. The Hastavi<sup>1</sup> and the Valaya<sup>2</sup> are the ornaments of the fore-arm (*bāhu-nālī*).

*Wrist ornaments*

And the bracelet (*ruṣika*)<sup>3</sup> and the Cūlikā<sup>4</sup> are ornaments of the wrist.

*Ornaments above the elbow*

18. The Keyūra (armlet)<sup>1</sup> and the the Angada (arm-band)<sup>2</sup> are ornaments to be worn above the elbow.

*Breast ornaments*

And the three-stringed necklace (*trisara*)<sup>3</sup> is the ornament of the breast.

19. The suspended pearl necklace, the flower-garland and the like, are ornaments for the [entire] body.

*Waist ornaments*

And the Talaka<sup>1</sup> and the golden thread (*sūtra*)<sup>2</sup> are ornaments of the waist.

<sup>3</sup> *Kataka* (*vatikā*, K.). Ag (l.c.) reads the term differently. He says *catuḥketi sūksmakataka-rūpā*.

<sup>4</sup> *Aṅgulī-mudrā*—In later times the two members of this compound word (*aṅgulīya* and *mudrā*) gave rise to two different synonyms for the object (ring) denoted by it.

17 <sup>1</sup> This seems to be very rarely mentioned in Skt. literature.

<sup>2</sup> This word is the same as Bengali *bālā*.

<sup>3</sup> This seems to be a variant of the word *ruṣika*. See note 4 below.

<sup>4</sup> It seems to be the *cūdī* (Bengali) from the original *cūdīkā*.

18 <sup>1</sup> To be worn above the elbow. *Keyūra* *larpas* (*kūrpara*) *syordhvataḥ* (Ag. l.c.), but *ke bāhuḥse yanti śiḥ keyūram*, Kṛṣṇasāmin on Amara, II, 6 107.

<sup>2</sup> To be worn above the *keyūra*. *Tayor* (= *keyūrayor*) *ūrdhve tv angadam* (Ag. l.c.).

<sup>3</sup> *Trisara*—*trisaro muktātātātrayena* (Ag. l.c.).

19 <sup>1</sup> To be worn below the navel; *talakam nābher adbhāḥ* (Ag. l.c.)

<sup>2</sup> To be worn below the *talaka*. *Tasyāpyadbhāḥ sūtrakam* (Ag. l.c.).



with a string, the various kinds of the Danta-patras<sup>7</sup> set with jewels, and the Karnapūra<sup>8</sup>.

The Tilaka and the Patralakhā<sup>9</sup> are ornaments of the cheeks<sup>1</sup>.

26-30. And the Trivenī is to be known as the ornament of the breast. The two eyes are to be touched with collyrium and the lips are also to be painted. The teeth will have varieties colours and the four of them may have whiteness. When dyed with turmeric their beauty is enhanced. Pearl-like teeth of beautiful young women embellish their smile, and the teeth dyed with the colour of lotus-petals will be lovely, and when dyed with colour of stone the lips will attain the beauty of a blossoms. And an amorous look will constitute their charm.

### Neck ornaments

30-31. The pearl-necklace, the snake-group (*vyāla-pankti*),<sup>1</sup> the Mañjarī<sup>2</sup>, the jewel-string<sup>3</sup> the jewel-necklace<sup>4</sup> and the neck-chain (*sūtra*)<sup>5</sup> are ornaments of the neck.

31-32. The necklace with two, three or four strings as well as a [gold] chain, is the ornament of the neck<sup>1</sup>.

<sup>7</sup> These were possibly made of ivory.

<sup>8</sup> The well-known ear ornament

<sup>9</sup> The same as *patrabhanga* (drawing decorative designs with scented pigments)

30-31 <sup>1</sup> An ornament with the snake-motif; see above 16 note 1. This was never met with before.

<sup>2</sup> *Mañjarī*—This was never met with before.

<sup>3</sup> *Ratnamālīkā*—This is to be distinguished from *ratnāvālī* (see note 4 below) which is a bigger necklace; for the word *mālīkā* means a small *mālā*.

<sup>4</sup> *Ratnāvālī*—See note 3 above.

<sup>5</sup> *Sūtra* (lit. thread) evidently means a thin thread-like necklace made of gold; cf. *kanakasūtra* in Pañcatantra I. (*vāyasa-dampatī-kathā*)

*Breast ornaments*

32-33. The necklaces with the most art are to be ornaments of the breasts

The jewelled net is the ornament of the back.

*Arm ornaments and finger ornaments*

33-34. The Aṅgada (arm-band)<sup>1</sup> and the bangles (*valaya*)<sup>2</sup> are ornaments of upper (lit. the root of the) arms

The Kharjūra<sup>3</sup> and the Uccitika<sup>4</sup> are ornaments of the fore-arm. And so also are Kalāpi, and the Kaṭaka

34-35. The Hastapatra,<sup>1</sup> the Puraka<sup>2</sup> and the ring (*mudrāṅguliyaka*)<sup>3</sup> are ornaments of fingers.

*Hip ornaments*

35-36. The Kāñcī<sup>1</sup> with a net of pearls, the Talaka, the Mekhalā, the Raśanā and the Kalāpa are ornaments of the hip (*śroni*).

36-37. The Kāñcī is [a girdle] of one string, the Mekhalā of eight, the Raśanā of sixteen and the Kalāpa<sup>1</sup> of twentyfive strings.<sup>2</sup>

32-33 <sup>1</sup> Ornaments of the back have gone out of fashion.

33-34 <sup>2</sup> It is now-a-days called *ananta* in Bengali

<sup>3</sup> Kālidāsa's Yakṣa (Megha, I. 2) had a kind of *valaya* in his *prakosha* (fore-arm).

<sup>4</sup> This seems to have imitated date fruits.

<sup>4</sup> *Uccitika*—This was not heard of before.

34-35 <sup>1</sup> This was never met with before.

<sup>2</sup> This was never met with before. There is, however, an ornament *basta-sūtra* (See Apte, *sub voce*).

<sup>3</sup> This compound term was not met with before.

35-36 <sup>1</sup> All the ornaments except *kalāpa* have been defined in 36-37 below. *Kalāpa* seems to be a girdle of the special kind.

36-37 <sup>1</sup> *Kalāpa* seems to have been used by Kālidāsa in the sense of a necklace in Kumāra (I. 42).

<sup>2</sup> The passage seems to be mutilated. For the def. of the *kalāpa* is missing. Probably it had four strings of pearls.

37-38. In case of goddesses and queens, these should be a combination of thirtytwo, sixtyfour or one hundred and eight strings.

*Ornaments of ankles*

38-39. The Nūpura, the Kinkinī, the string of bells (*ghaṇṭikājāla*) and the ringing Kataka<sup>1</sup> are the ornaments of ankles

39-40. The Pāda-patra is the ornament of the shanks (*jamgbā*), and the toe-rings that of the toes, and the Tilakas on the big toe are ornaments of the feet.

40-41. Similarly [an additional decoration of the feet] will be the lac-dye applied to them in various patterns to impart to them the natural colour of Aśoka blossoms.

41-42. These are the decorations of women from the hair to nails [of the feet].<sup>1</sup> Considering the Psychological States and the Sentiments these are to be applied [in different parts of the body].

42-43. These [ornaments] are to applied also after a consideration of the popular tradition (*āgama*),<sup>1</sup> measurements and the colour of the body and practices mentioned in Viśvakarmā's work.<sup>2</sup>

43-44. [In dramatic production] one is not entitled to decorate limbs freely and at one's will, with gold, pearls and jewels.

44-45. Applied with a sense of proportion and put on

38-39 <sup>1</sup> Hollow bangles within which small stone chips are lodged.

39-40 <sup>1</sup> This was never met with before Ag (p 431) reads *tilakā ity vicītraracanākṛta*.

41-42 <sup>1</sup> Ag. (l c) *ā-nakbād—alaktaka-rāgaparyantam*.

42-43 <sup>1</sup> Ag (l c) explains *agama* as *upadānakaranam*.

<sup>2</sup> An authority on arts and crafts (*śilpa*) But his work on these subjects

in proper places the jewelled ornaments will lead to the limbs.

45-46. But in the production of plays there should not be a use of too many ornaments; for these will cause fatigue [to actors and actresses]<sup>1</sup> while making prolonged movements.

46-47. Moreover weighed down with heavy ornaments one cannot move much, and one so weighed down, is likely to be exhausted and to have faint.<sup>2</sup>

47-48. Hence [in a dramatic production] there should be not used ornaments made of pure gold, but those made of lac and inlaid slightly with jewels, will not bring exhaustion [to the wearers in a play]. The rules of decoration are optional<sup>3</sup> in case of celestial beings (gods and goddesses); but the decoration of human females are to be made carefully.

49. The celestial females are to be distinguished for their own roles by means of ornaments and Costumes suited to the various conditions.

50. Women of the Vidyādhara, the Yakṣas, the Nāgas, and the Apsarasas, and the daughters of sages and gods are to be distinguished by their Costumes.

51. The same rule applies also to women of the Siddhas, the Gandharvas, the Rākṣasas, the Asuras, the godly monkeys, and human females.

52. The Vidyādhara women should be made have hairs (śikṣā) tied in top-knot decorated with a string of many pearls, and clothes [completely] white.

53. The Yakṣa women and the Apsarasas should have ornaments of jewels, and the same will the dresses of [all]

45-46 <sup>1</sup> A very sensible warning.

46-47 <sup>2</sup> See above 45-46 note.

47-48 <sup>3</sup> For gods are beautiful by nature.



these, except that the Yakṣa women only are to wear the Śikhā.<sup>1</sup>

54. The Nāga women are to wear like the goddesses<sup>1</sup> the ornaments abounding in pearls and jewels, but they are also have a hood<sup>2</sup> [in addition to these].

55. The daughters of sages are to wear a single Venī of the hair of their head, and they should not be made to have too much decoration.

#### *Siddha women*

56. The Siddha women<sup>1</sup> should have ornaments abounding in pearls and emeralds, and their dresses should be of yellow colour.

#### *Gandharva women*

57. Ornaments of the Gandharva women should be made to abound in rubies. And they are to carry a Viṇā in the hands and to have clothes of saffron colour.

#### *Rāksasa Women*

58. The Rāksasa women are to have sapphires as their ornaments, and their teeth are to be made white and the dresses of black colour.

#### *Goddesses*

59. The celestial women are to have *lapis lazuli* and pearls as their ornaments, and their dresses are to be made green like [the colour of] a parrot's tail

#### *Monkey females*

60. The women of the godly monkeys are to have topaz<sup>1</sup> and [sometimes] *lapis lazuli* as their ornaments, and their dresses are to be made of blue colour.

56 <sup>1</sup> For the Siddha women see Megha I 14

60 <sup>1</sup> *Puṣparāga* or *puṣyarāja*(?), cf. NIA *pokb-rā*

61. This should be the dress of celestial their love-making. But in special conditions they are to be made white.

*Human females according to their countries*

62. But human females are to have dresses and ornaments according to their places of origin. Listen properly about them.

*Women of Avanti and of Gauda*

63. The young women of Avanti are to have curling hairs, and the women of Gauda<sup>1</sup> are generally to have hairs curled, and they are to have the Śikhāpāśa and the Venī.

*Ābhira women*

64. The Ābhira women are to have two Venīs, and their heads generally have an encircling band and their clothes should mostly be blue.

*Women of the North-East*

65. The women of the North-East are to hold up their Śikhāṇḍas, and in dressing themselves they cover the body up to their hair.

*Women of the South*

66. The women of the South are to have Ullekhyā<sup>1</sup> with Kumbhīpadaka,<sup>2</sup> and Āvartā<sup>3</sup> on the forehead.

67. Thus, hair-style etc., dresses, ornaments, and application of razor relating, [to the head], hair-cutting

63 <sup>1</sup> Probably the district of Malda and neighbouring regions of North Bengal.

66 <sup>1</sup> *Ullekhyā* is probably connected with Bengali *alki* (tattoo).

<sup>2</sup> Probably the figure of a jar in tattoo.

<sup>3</sup> A circular mark in tattoo.

etc. should be regulated for the remaining characters according to their habitation and birth.<sup>1</sup>

*Ornaments to be worn in the right place*

68. An ornament and such other things not put on in its proper place will create no beauty; for by wearing a Mekhalā (girdle) on the breast one will create laughter.

*Dresses to suit the condition of females*

69. Similarly, the condition of females whose lover has gone abroad and who are afflicted with misery, are to not to have a clean dress, and they are to wear their hair as a single *Veni* from the head.

70. The dresses of women who are separated from their lover, should be white, and they are not to wear many ornaments and not to make a toilet.

71. Such should be [the dresses] of women according to their habitation and the condition [of existence]. Now I shall speak about the proper dresses of men

*Painting the limbs*

72. But in their (i.e. men's) case the producers of plays should first of all paint the limbs, and then Costumes according to their habitation should be provided.

*Four original colours*

75. The four original (lit. natural) colours are black, blue, yellow and red; the limbs should be painted with these.

74. These are the primary colours, and there are besides derivative ones and minor colours. I shall speak about the ways in which the producers are to make them.

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67 <sup>1</sup> C. adds one hemistich (C. 68a) before 62, which in trans. is follows. Courtezans are to have the decoration [of the body] according to their choice.

*Derivative colours*

75- The bluish white (*kāraṇḍava*) colour, is made up of the white and the blue, and the yellowish white (*pīṇḍu*) of the white and the yellow.

76. The lotus (*padma*) colour is made up of the white and the red, and the green (*varuṇa*) colour, of the yellow and the blue.

77 The dark red (*kāśāya*) colour is made up of the blue and the red, and the pale-red (*gaura*) colour of the red and the yellow.

78- These are the derivative colours. Besides these there are [many] minor colours which may be made up of three or four [original] colours.

*Minor colours*

79. Of these, the strong colour should form one part and the weak colour two parts, but the blue colour should be taken as directed below.

80. The blue should form only one part while the other colours will form three parts, for the blue is known to be the strongest of colours.

81. Knowing thus the rules of colours which are to be prepared by mixing them variously, one should paint the body of different characters.

82. The painted body on changing its own Costume is to be considered as a matter of convention (*nāṭyadharma*) as belonging to *dramatis personae*.

83. After covering the body and its colour by means of paints and cosmetics an actor should assume the nature of the person whose character he is to represent.

84-85. Just as the soul [of a man] after renouncing the

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83 <sup>1</sup> *Candya* in the emended text is a case of solecism in the original text.

nature proper to one body assumes another character<sup>1</sup> related to the body of another animal, so a person having [a different] colour and makeup, adopts the behaviour connected with the clothes he wears.

*Living beings*

86. The gods the Dānavas, the Gandharvas, the Yakṣas the Rākṣasas and the Pannagas (Nāgas) are called living beings, [for] they in the present case constitute the body of the soul.

*Lifeless objects*

87. Hills, palaces, mechanical contrivances (*yantra*) shields, armours, banner-staffs and various weapons are known as lifeless objects.

*Lifeless objects in human form*

88. But whenever necessary (lit. due to a reason) they may assume a human form with [suitable] dress and speech<sup>1</sup> according to the dramatic convention.

*Painting the limbs*

89. After learning the rule of making colours one should paint the limbs [of the *dramatis personae*] in conformity with their habitation, birth and age

*Colours for gods*

90. Gods<sup>1</sup> as well as the Yakṣas and the Apsarasas should be painted reddish yellow, and Rudra, Arha (the Sun) Druhiṇa (Brahmā) and Skanda are to have the colour of gold.

84 85 <sup>1</sup> This statement is based on the belief that man can change himself into any animal after uttering proper *mantras*.

86 <sup>1</sup> Cf. XXV. 22-23. Here the author seems to speak against the bringing living creatures on the stage. The same is the case with 200-201 below.

88 <sup>1</sup> See Bala I

91. Soma (the Moon), Bṛhaspati. Śakra (Indra and the stars, the ocean, the Himālayas, and Ganga (Ganges) are to be made white in colour.

92. Aṅgāraka (Maṅgala = Mars) should be painted red, and Budha and Hutāśana (Agni) yellow, and Narayana and Nara as well as Vāsuki should be dark blue (*śyāma*).

### *Colour for demi-gods*

93. The Daityas, the Dānavas, the Rākṣasas, the Guhyakas, mountains, the Piśācas, Yama and the sky are dark blue in colour.

94. The Yakṣas, the Gandharvas, the Bhūtas, the Pan-nagas (Nāgas), the Vidyādhara, the Pitrs and the monkeys are of various colours.

### *Colours for human beings in different regions*

95. Human beings who dwell on the Six Continents<sup>1</sup> (*sat-dvīpa*) are to be painted in the colour of burnished gold.

96. But among the inhabitants of Jambudvīpa<sup>2</sup> where men of various colours live, every one except those who dwell in the North Kuru region should be given the colour of gold.

97. In Bhadrāśva<sup>3</sup> people should have the white colour, and in Ketumāla<sup>4</sup>, they are blue. But in the rest of the sub-continents people should be made reddish yellow (*gaura*).

### *Colours for Bhūtas and dwarfs*

98. Bhūtas are known to be of various colours. They are dwarfs with odd faces and may have faces of boars, rams, buffaloes and deer as well<sup>5</sup>.

95 <sup>1</sup> Other than Jambudvīpa, see below 96-97.

96 <sup>2</sup> Jambudvīpa here means probably Asia

97 <sup>3</sup> This is a division (*varṣa*) of Jambudvīpa, probably Iran.

<sup>4</sup> This is another division of the Jambudvīpa, probably Central Asia.  
In all there are nine such divisions

98 <sup>5</sup> Cf. Buddhacarita, XIII. 19, 23

*Colours of people of Bhārata-varṣa*

99. Besides, listen now about the different colours of the people of Bhārata-varṣa. Kings there should be of lotus colour, or dark blue or reddish yellow [in complexion].

100-102. And the happy mortals there are to be made of the reddish yellow (*gaura*) colour. Those who practice vile acts, are possessed of evil spirits, diseased or engaged in penance and in laborious work, and are of inferior birth, should be made brown (*a-sita*, lit. not fair). And the sages should always be given the colour of plum (*vadara*). But brown should be the colour of sages observing penance (*tapas*).

102-103. And out of any necessity and also according to one's (author's) pleasure, colour of persons may be varied according to their habitation, birth and age.

103-104. An expert in [dramatic] production should paint persons after knowing their place of action, and time of action, birth and the region of the earth they dwell in.

*Colours of different tribes*

104-105. Kīrātas,<sup>1</sup> Barbaras<sup>2</sup> Andhras,<sup>3</sup> Dramilas,<sup>4</sup>

104-105. <sup>1</sup> Colours mentioned in this and the following passages probably show that the groups allotted a special colour are *approximately* of the same complexion and not actually of the colour mentioned. These passages seem to give a valuable information about some ethnological features of ancient India. Pre-Aryan people including the Dravidians (Andhras and Dramilas) were not fair in complexion. The separate mention of the Southerners after Andhras and Dramilas (Dravidas) taken along with some Northern tribes like the Kāśis and Kosalas, seems to show that the NŚ here records the tradition of their once living in the North. Kīrātas—a hill tribe probably living in the Himalayan region; see Mbh. XII. 207. 43.

<sup>2</sup> Barbaras—Some non-Āryan tribe mentioned very rarely in Skt. literature (Mbh. XII. 207. 43). This may be a synonym of Mleccha as well.

<sup>3</sup> Andhras—This tribe is well-known in history and literature. See XVIII. 44 note.

<sup>4</sup> Dramilas—Known in Pali (Mahāvamsa) as Dāmila (modern Tamil).

Kāśis,<sup>5</sup> Kosalas,<sup>6</sup> Pulindas<sup>7</sup> and the inhabitants of the South are mostly known to be brown (*asita*, lit. not white).

105-106. Śakas,<sup>1</sup> Yavanas,<sup>2</sup> Pahlavas (Pahlava) and Vāhlikas (Bāhlikas)<sup>3</sup> who dwell in the North,<sup>4</sup> should be made almost reddish yellow.

106-107. Pāñcālas,<sup>1</sup> Śūrasenas,<sup>2</sup> Oḍras,<sup>3</sup> Māgadhas,<sup>4</sup> Aṅgas,<sup>5</sup> Vaṅgas<sup>6</sup> and Kalīngas<sup>7</sup> should be made dark or deep blue (*śyāma*) in complexion.

### *Colours of different castes*

107-108. Brahmins and Ksatriyas should be always made reddish yellow<sup>1</sup> and Vaiśyas and Śūdras dark or deep

<sup>5</sup> Kāśi—The tribe after which the ancient kingdom of Kāśi and the city of that name were known. It lost its separate entity before the time of Buddha.

<sup>6</sup> Kosala—The tribe giving name to the ancient kingdom of Kosala.

<sup>7</sup> Pulinda—An aboriginal people living probably in the Vindhya region. See Mallinātha on Ragh. XVI 32; also Panha I. 1. and Nāyā I. 1.

<sup>4</sup> They may be members of Kol and other tribes living in the South.

105-106 <sup>1</sup> Śaka—Hordes of nomadic tribes on the outskirts of North Indian plains, mentioned in Manu X 44.

<sup>2</sup> Yavana—Probably the same as the people mentioned in Pāṇini.

<sup>3</sup> Pahlava (Pahlava)—Usually taken to mean Parthians who annexed the Western Punjab in about 140 B.C.

<sup>3</sup> Vāhlika (Bāhlika)—Inhabitants of the region known as Balikh settled on the Beas and other rivers. See Rām. II, 68 18-19 and also Mbh. VIII, 7, 41.

<sup>4</sup> The tribes mentioned here came from their home in the North-West.

106-107 <sup>1</sup> Pāñcāla tribe is well-known in Mbh.

<sup>2</sup> Śūrasena—The tribe which once settled around Mathura. It gave its name to the principal Pk. of the Indian drama (Śauraseni).

<sup>3</sup> Odra—The name of a tribe after which the modern Orissa (Odravisaya) was named. See Manu. 10, 44.

<sup>4</sup> Māgadha—The tribe after which the ancient country of Magadha was named.

<sup>5</sup> Aṅga—The tribe after which the ancient country of Aṅga was named.

<sup>6</sup> Vaṅga—The tribe after which the ancient Vāṅga (South-East Bengal) was named.

107-108 <sup>1</sup> Reddish yellow colour (*ganra*) assigned to Brahmins and Ksatriyas probably show that when the various theatrical conventions were crystallised,



blue (*śyāma*) in complexion.<sup>2</sup>

### Rules for the beard

108-109. After painting the face and other limbs according to the rules one should provide beard to persons after considering their habitation, profession and religious rites.

109-110. The beard according to the change of conditions of persons should be of four kinds; white (*śuddha*),<sup>2</sup> black (*śyāma*)<sup>3</sup> smartly done (*vicitra*)<sup>3</sup> and bushy (*romaśa*, lit. hairy).<sup>4</sup>

110-111. The beard of religious mendicants (*lingin*)<sup>2</sup> ministers, chaplains and persons who are indifferent to sensual pleasure<sup>2</sup> or have consecrated themselves for any ritual<sup>2</sup> should be made white.

111-113. The beard of celestial males, such as the Siddhas<sup>1</sup> and the Vidyādhara,<sup>2</sup> kings, princes, officers of the king and persons who are gallants and proud of their youth,<sup>2</sup>

these two sections of the society still retained their original Aryan features one of which was certainly the colour of their skin. The dark colour of the Vaiśyas and Śūdras similarly shows in all likelihood that these were not Aryans or Aryans of the pure type.

<sup>2</sup> See not I above.

109-110 <sup>2</sup> But according Ag. *Śuddha* means clean-shaven, (*kṣureṇa sevadā vāntam*.) He evidently assumes his contemporary fashion in the past.

<sup>2</sup> *Śyāma*—ordinarily black in colour; but see above.

<sup>3</sup> *Vicitra*—cut or done in a special fashion

<sup>4</sup> *Romaśa*—bushy, *romaśam ita yathoppannam* (Ag. l.c.), 'bushy means as they are naturally grown'. The last three classes do not seem to be mutually exclusive.

110-111 <sup>2</sup> *Laṅginām*—ब्रह्मचारिवानप्रस्थादीना मध्यस्था ये च पुर्या ये निक्षोऽसमाधिता इत्यर्थः (Ag.).

<sup>2</sup> *Madhyastibā*—मध्यस्था इति नीतमानामधनानाम् इत्यर्थः (Ag.).

<sup>2</sup> Even now the custom among some Hindus is that they shave themselves clean before consecrating themselves for some special kind of *dharma* and *pātra* rites

112-113 <sup>2</sup> A class of demigods. See Kumāra, 1.5.

<sup>2</sup> A class of demigods. See Bhartrihari's *Vair*, Sat. 24.

<sup>2</sup> Ag. says दीवतोन्नादिन इत्यमात्यपुरोधसोऽप्येति भावः (p. 434).

should be made smartly done (*vicitra*) by the plays.

113-114. The beard of persons who are smartly dressed, having fulfilled their promise, and are ascetics or who have been struck with any calamity, should be made black.

114-115. The beard of Vedic seers, ascetics and persons observing a long-standing vow, and of those who are bent on revenge should be made bushy (*romaśī*).

### *Rules for different Costumes*

115-116. Thus the beard should be made of different kinds. I shall now speak of costumes suited to different occasions.<sup>1</sup>

116-117. Clothes coming from many marts are of various kinds. They are [chiefly] of three kinds: white, red and variegated.

117-118. Costumes are of three kinds: white, variegated and soiled (*malina*). I shall now explain their difference according to use made by producers.

118-120. In going to the temple of gods, observing some auspicious rite or a vow or at the conjunction of some Tithis and stars, or at the time of marriage or any other sacramental rites, men and women should have white costumes, and the same is the rule for disciplined man in general.<sup>2</sup>

120-121. Costumes of gods, the Dānavas the Yakṣas, the Gandharvas, the Uragas (Nāgas), the Rākṣasas, kings, and people of foppish nature should be variegated.

121-123. Costumes of old Brahmins, leaders of bankers' guild, ministers, chaplains, merchants, ascetics, those

117-118 <sup>1</sup> See above §5ff.

118-120 <sup>2</sup> This is the interpretation of Ag.

who occupy the same position<sup>1</sup> as the Brahmīns, Kṣatriyas, and Vaiśyas should be white, in a dramatic production.

123-124. Costumes of lunatics, intoxicated persons, wayfarers and persons struck with calamity should be made soiled.<sup>1</sup>

124-125. In case of costumes of the white and variegated class, the experts in dramatic theory should provide upper garments of white, red and variegated colour, and in case of a dirty man, he should be given a soiled cloth.

126. Costumes of the sages; the Jain (Nirgrantha) and the Buddhist (Śākyā) monks, the and the Yatis and the Pāśupates should be made according to their respective sectarian rules and with an eye to what may have influence on the people.

127. Ascetics [in general] should be made to wear a tattered cloth, barks and skin. And the costumes of the wandering ascetics, sages and Buddhist monks should be made of dark red (*kāṣāya*) cloth.<sup>1</sup>

128. To the Pāśupatas should be given a variegated dress, and costumes of persons of low birth should be made as befits their profession.

129-130. To persons engaged in guarding the harem should be given armour and clothes of dark red (*kāṣāya*) colour. The same should be the dresses of females when they are in special conditions.<sup>1</sup>

130-131. Costumes of the warriors (lit. heroes) should be suitable for fighting a battle, and they are to be provided with varied weapons, armours with quivers<sup>2</sup> attached, and with bows.

121-122 <sup>1</sup> That is, those who follow professions other than that which which were usually prescribed for them. For example, a Kṣatriya acting as a teacher, Brahmin acting as a trader or a Vaiśya as a fighter, or a Sudra in any such position

129 <sup>2</sup> For example, when they act as guards,

131-132. Kings should always be made to wear a many-coloured dress; but when due to affliction or any evil star<sup>1</sup> they are engaged in any propitiatory rite their costumes should be exclusively white.

132-133. Thus should be made the clothes of persons (lit. types men and women) of the superior, the middling and the inferior classes according to their age, birth and other conditions (lit. qualities).

133-134. These are the rules of costumes in a dramatic production, according as persons attain different conditions, and practice good or bad deeds.

#### *Use of masks*

134-135. Similarly different masks (*pratisīra*)<sup>1</sup> are to be used for gods and men, according to their habitation, birth and age

#### *Three kinds of crown*

135-137. [In the masks], crowns for the gods and kings are of three kinds: Pārśvâgata (=Pārśvamauli)<sup>1</sup>, Mastakî and Kiriṭi.<sup>2</sup> For the gods [in general], the Gandharvas, the Yakṣas, the Pannagas (Nāgas) and the Rākṣasas, the crowns of the Pārśvamauli (Pārśvâgata) type have been generally prescribed

137-138. And the Kiriṭi crown has been prescribed for the superior gods, and the middling gods are to have crown of the Mauli (=Mastakî?) type, while the common (lit.

134-135 <sup>1</sup> Pkt. *pratisīra*=Skt. *pratisīraka* (Karp I). It is not laid down anywhere whether masks are to be used in all types of plays and for all characters.

135 <sup>1</sup> Pārśvâgata (=Pārśva+âgata), that which has come from the Pārśus, mentioned in the Rgveda. Hence a Pārśvâgata crown may be the cylindrical crown used by the Persians.

<sup>2</sup> The bridegroom's *gopar* (a tall conical hat) in Bengal represents probably the crown of the Kiriṭi type.

inferior) gods are to have crowns of the Pārśvamauli<sup>1</sup> type.

138-139. The kings should be given crowns of the Mastakī type. While the Vidyādharas, the Siddhas and Cāraṇas<sup>1</sup> should be provided with crowns made up of their knotted hairs (*keśa-mukūṭa*).

140-141. Hairs and eyes of Rāksasas, Dānavas and Daityas should be of tawny colour, and they should have tawny moustaches; and their crowns and faces should be treated similarly. And those among them who are of high type should have crowns of Pārśvamauli type.

141-143. Why are the crowns attached to the heads of gods and of mortal kings in a dramatic production? [Answer]. In the Vedic cult there is the rule of cutting of hairs. Wearing crown has been sanctioned for a person who has shaved his hairs in connection with a sacrifice, and would like to cover his head because the hairs are not long.

143-144. The ministers, Kañcukins (armour-bearer), leaders of the merchants' guild, and priests should have masks with a piece of cloth tied round the head like a turban.<sup>1</sup>

144-145. And the masks of the army-leaders (*senāpati*) and the crown-prince should be provided with a small crown (*ardha-mukūṭa*, lit, half-crown) and such should be done in case of a Mahāmātra (high royal officer).

145. Masks of the Piśācas, lunatics, the Bhūtas, spiritual aspirants, ascetics and those who have not yet fulfilled their promise should have long hairs.

#### *Rules of different hairs*

146-147. The head [in the mask] of the Buddhists

138-139 <sup>1</sup> Cāraṇas are demigods who sing the praise of superior gods.

(*śākya*), monks experts in Vedic studies (*śrotr* (Nirgrantha) monks, wandering ascetics, and those who have consecrated themselves for some rites or who have performed sacrifice, should have their heads shaven clean. And according to their [respective] sectarian doctrine the remaining ascetics should have their heads shaven or should have curling hairs or hairs loosely hanging down.

148-149. Dhūrtas (crooks) and those carry on their professions at night (i.e. thieves, robbers etc.) and men of gallant nature should have curling hairs.

149-150. Heads of boys should be adorned with three Śikhāṇḍas<sup>1</sup> and that of the Munis should have a crown of matted hair (*jaṭā-mukūṭa*).<sup>2</sup>

150-151. Menials should have three Śikhās on their head or will have the head shaven clean. And the Jester should have a bald head or head with the Kākapada (lit. crow's feet).<sup>3</sup>

151-152. As for the rest [of persons] the head [in the mask] should be treated in a dramatic production in relation to their habitation, birth and age.

152-153. Thus after intelligently distinguishing different modes of existence by means of ornaments, various costumes and garlands, one should build up imitation of special conditions, from which proceed Sentiments in the production [of a play].

154. Men and women having been treated like this (lit. made to attain these conditions), all Psychological States of gods should be made human.

149-150 <sup>1</sup> *Śikhāṇḍa* means locks of hair left on the head. These are three or five in case of the *Kṣatṛiyas* (vide Apte s.v.).

<sup>2</sup> The Umiśa of Buddha image is probably a symbol of matted hairs.

150-151 <sup>3</sup> For *kākapada* see Apte s.v.

*Sañjīva*

155-156. Producers should not prescribe want of twinkling of eyes in case of gods. For all Psychological States and Sentiments in this world are based on looks, and the meaning [of words] resting in looks are represented afterwards by gestures. One should thus know of make-up of limbs, which relate to different characters.

157. Now I shall speak of the characteristics of what is known as Sañjīva (=living creature). The entrance of animals [in the stage] is called Sañjīva.<sup>1</sup>

158-159. Animals may be four-footed, two-footed and with no foot (*apada*). Of these, serpents are without foot, birds and men are two-footed, and different animals in the forest or in human settlements are known to be fourfooted.

*Use of weapons*

159-160. Those who are engaged in fight, angry conflict or siege, in a play are to be given different weapons<sup>1</sup> in a drama.

160-161. Weapons should be made by experts with proper measurements. I shall now describe these together with the rules for their measurement.

161-162. The Bhīṇḍī should measure twelve Tālas, the Kunta (javelin) ten and the Śataghṇī, the Śūla (spike), the Tomara and the Śaktī (spear) eight.<sup>1</sup>

162-163. The bow should measure eight Tālas, and its width<sup>1</sup> should be two cubits. Arrows, mace and the Vajra should be four Tālas long.

157 <sup>1</sup> This seems to show clearly that sometimes living animals were brought on the stage. This was, however, not the general rule. See XIII, 106-107.

159-160 <sup>1</sup> See Ag. on this point.

161-162 <sup>1</sup> For the measurement of Tālā see III ■■ note.

162-163 <sup>1</sup> 'Width' here means the distance between the bow and the string at the time of shooting an arrow.

163-164. The sword should measure fort  
the disc (*akṣa*) twelve and the Prāsa the latter s

164-165. The Pattisa will measure like th  
the rod (*daṇḍa*) should measure twenty An\_ the  
Kampana (Kanapa) will be of the same measure

165-166. The shield (*carma*) should be seven Angulis  
in width and two cubits in length, and it should have  
Vālyas (hairs?) and bells attached to it Khetaka (rider's  
shield) should be thirty angulis in width [and two cubits in  
length]<sup>1</sup>,

### *Use of other Objects*

167-168. The Jarjara<sup>2</sup>, the Daṇḍakāsthā<sup>3</sup>, masks,  
umbrellas, chowris, banner staffs, and water-jars (*bhr̥ṅgāra*)<sup>4</sup>  
and every other thing that men make use of, are the acces-  
soris in [the production of] a play.

168-169. The characteristics of all these are to be  
considered by those to whose sphere they belong. Now I  
shall speak of the characteristics of the Jarjara and the  
Daṇḍakāsthā.

### *Indra's Banner-staff*

170. Trees grown on white soil and cut down under  
the Puṣyā asterism have been made eligible for Indra's  
bannerstaff by the great Viśvakarmā<sup>5</sup>.

### *The Jarjara*

171-172. Some of these trees should be [fashioned  
into] the Jarjara by a carpenter. The branch of a tree  
may also be [made] the Jarjara<sup>1</sup>. But a bamboo will

167-168 <sup>1</sup> See III 73ff

<sup>2</sup> See I 58-61 note 2.

<sup>3</sup> See I. 58-61.

170 <sup>1</sup> See Ag. on this point.

171-172 <sup>1</sup> See above 167-168 note 1



be most suitable [for this kind of work]. I shall speak about its characteristics.

172-173. A bamboo grown on white soil and (cut down) under the Pusyā asterism, should be carefully gathered with an observation of proper rules. Its joints should not be much developed, it should not have branches and should not be worm-eaten.

174-175. As to its measurement, it should be one hundred and eight angulis ( $4\frac{1}{2}$  cubits) long, and should have five sections and four joints, only one Tāla in circumference. But its joints should not be very prominent (lit. thick), and it should neither be worm-eaten nor scratched by friction with other bamboos.

175-176. After smearing it with honey and ghee, and worshipping it regularly with garlands and incense, one should gather a bamboo for making a Jarjara.

176-177. The ceremonies and their order<sup>1</sup> which have been prescribed in case of [consecration of] the great Indra's banner-staff, should be observed also in case of the holy bamboo [for converting it into the Jarjara]

176-178. It may have long and short sections. But when the top of each of these sections is perfectly round, it is called the holy bamboo<sup>1</sup>.

178-179 This is the rule in connexion with the characteristics of the Jarjara. I shall hereafter speak of that of the Dandakāstha.

### *The Dandakāstha*

179-180. The Dandakāstha<sup>1</sup> should always be made of the Bilva or the Kapittha tree or the bamboo. It should be curved<sup>2</sup> and have three bents and should have

176-177 <sup>1</sup> See NŚ. III 73-75ff.  
179-180 <sup>1</sup> See NŚ. I. 58-61 note 2

[good] characteristics.

180-181. That which is neither worm-eaten nor diseased, and has small (lit. poor) branches, is called the Dandakāsthā.

181-182. He who well get fashioned the Jarjara and the Dandakāsthā devoid of the said characteristics, will certainly sustain a great loss.

### *Making of masks*

182-183. Similarly one should prepare with proper measurement the Paṭi for making the head. The measurement may be one's own or it may be thirtytwo Aṅgulis. The Paṭi should be made by using the Bilva paste on cloth.

184-185. Masks should be made with ashes or husks of paddy being mixed up with the Bilva-paste or some watery form of it, after covering these with cloth smeared with the thick Bilva-paste.

185-186. The Paṭi [thus prepared] should neither be too thick nor too thin, and neither should it be made too soft.

186-187. After getting it (the Paṭi) dried up by fire or the sun, one should pierce holes in it according to the rule, by means of a sharp instrument, and these holes should be made after dividing it into two [equal] halves.

188. In the Paṭi so prepared an opening six Aṅgulis long and one Aṅguli wide, should be made according to one's own measure, in the form of the forehead, and it should have [two] angles [at the two end].

189. Then [a pair of] openings two Aṅgulis long and one and a half a Aṅguli wide, should be made for the cheeks, and after [this has been done for] the cheeks, [other openings] three Aṅgulis more [in length] are to be made for ears.

190. The opening for ears being three *Angulis*<sup>1</sup> long the same should be the length for the opening of the mouth, and afterwards the symmetrical neck (*atati*)<sup>2</sup> should be made equal to twelve *Angulis*.

191-192. So much about the rules for the cutting of openings in the *Paṭi* for covering the head. On this are to be placed various forms of crowns set with many kinds of jewels, and decorated with different artistic designs.

### *Other accessories*

192-193. And at the production of a play (lit. here) one should use differently in relation to *dramatis personae* many kinds of accessories (*upakaraṇa*) demanded by the art of theatre.

193-194. Now, all the manufactures or crafts that are executed in this world of moving and immobile objects, are to be known as the accessories in [a performance].

194-195. [And to obtain them] one is to go to a country which has got it. For [obtaining] such accessories in a dramatic production men have no other means.

195-196. One who produces an [ordinary] object of art, prescribes its measurement and description.<sup>1</sup>

196-197. Large objects which require much iron to make them are not for our theatrical productions. Why? Because they create fatigue [in actors].

197-198. Imitation of any object which exists in this world of living being, with different characteristics, may be included in the accessories [to be used] in the performance of a drama.

198-199. But palaces, houses and vehicles and various weapons, cannot be produced for the stage realistically (lit. in due manner)

*Realistic and Conventional objects*

199-200. Some accessories, [however], will be made with natural form while others will be Conventional. Any thing that is in natural form is called Realistic, while any deviation from the same will be known as Conventional.

200-201. Accessories for use on the stage should not be made with stone (*nagāsāra*) as well as iron for these due to their heaviness will create fatigue [in actors]

201-202. Objects which are light in handling should be made with lac, wood, leather, cloth, Bhānda and sliced bamboo, for their use as accessories in a dramatic production.

202-204. Skeleton frames of armours, shields, banner-staffs, hills, palaces, peaks of mountains, horses, elephants, aerial cars, and houses should first be made with pieces of sliced bamboo, and then these should be given likeness of such objects related to Psychological States, by covering them with cloths of requisite colour.

204-205. But if it is not found possible to use cloth suitably for this purpose, then palm-products and mats (*kiliñja*) may also be used instead.

205-206. Similarly weapons of various forms are to be made with grass and pieces of sliced bamboo, and with lac and Bhānda.<sup>1</sup>

206-207. Imitation legs, heads, hands and skin should be made in their likeness with grass, mat and Bhānda.

207-208. All the articles should be made with earth in various forms in imitation of their proper forms.

208-209. Various hills and shields, armours, and banner-staffs are to be made with Bhānda, cloth, bees-wax, lac and sheets of mica.

205-206 <sup>1</sup> *Bbenda* K. *bbenda* C. माण्डे (भेण्डे) रिल्लानुदन-खड्गादिनि. Ag.

209-210. And fruits and flowers growing in various regions, and the various ornaments (*bhāṇḍa*) should be made with lac. Similarly they may be made with *Bhāṇḍa*, cloth, bees-wax and very thin copper-sheets

*Making of ornaments*

211-212. Jewels should be made with thin sheets of mica coloured with indigo or other plants or seeds, and these should be mounted on very thin sheets of copper or tin.

212-213. The different kinds of crowns of which I spoke before, should be made dazzling with loosely attached pieces of mica, so that they may shine like jewels.

213-214. In cases of [all] these objects, instructions [for their making] have not been mentioned in the Śāstras. One must act according to the directions of the Ācārya and be guided by relevant reasoning.

214-215. This is the rule of action regarding the future mortals, [that should be adopted in dramatic production]. Why? Because want of sufficient strength will occur in men [of the future generation].

215-216. Mortals of poor strength should not make any [undue] physical exertion, and hence it is not desirable that their crowns or ornaments should be made with gold and jewels.

216-217. For in battle, personal combat, dance and in representing acts of challenge, persons burdened with heavy weight will feel fatigue and may even faint.

217-218. When the actor is overcome with pain or fatigue or is fainting, his performance is spoilt. One may even endanger his life by making movements with difficulty under such conditions.

218-219. Hence ornaments are to be made with thin sheets of copper, coloured sheets of mica, *Bhāṇḍa* and bees-

wax covered with thin sheets of mica or mica dyed red and green.

219-220. Thus by following the popular practice or exercising one's own discretion one is to make properly theatrical accessories.

*Use of weapons on the stage*

221. No missile should be released on the stage, and no weapon should pierce or strike anyone. They should simply touch a spot, and the weapons are to be used only to make a gesture [of an attack].<sup>1</sup>

222. One should release missiles on the stage after a training for it or this training should make him capable of creating an illusion in this regard.

223. Any [relevant] instruction which I may have omitted regarding the present topic, is to be gathered from the popular usage (lit. people). This is all about the Extraneous Representation that I was to tell you. I shall hereafter speak of the Harmonious Representation on the stage (*sāmānyābhinaya*).

Here ends chapter XXIII of Bharata's Nāṭyaśāstra,  
which treats of the Extraneous Representation.

## CHAPTER TWENTYFOUR

### HARMONIOUS REPRESENTATION

#### *Importance of Sattva*

1. The Harmonious Representation (*sāmānyābbhinaya*)<sup>1</sup> is known to depend on Words and Gestures. [Among these] one should take special care about the Sattva<sup>2</sup>, for the dramatic production has this as its basis.

2. The Histrionic Representation with an exuberant Sattva is superior, the one with the level Sattva is middling, and that with no [exercise of] Sattva is inferior.

#### *Definition of Sattva*

3. Sattva is something invisible, but it gives support to Psychological States and Sentiments by means of horripilation, tears and similar other signs displayed in proper places and in harmony with the Sentiments [to be produced].

#### *Feminine graces in a drama*

4-5. Dramatic experts know the young women's Graces (*alamkāra*, lit. ornament) to be the support of Sentiments in a drama,<sup>3</sup> and these consist of changes in respect of their faces and other limbs. Of these, firstly the change of limbs

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1 <sup>2</sup> Ag seems to have no very convincing explanation as to why *sāmānyābbhinaya* was so called. He discusses it from different points of view (pp. 436-439). From the contexts of this chapter as well as the def. given here in 72 below, it appears that the expression means harmonious use of the four kinds of *abhinaya* (VI. 23), and as such it should be distinguished from the *citraabhinaya* (XXVI) which applies only to the special representation of various objects and ideas

<sup>2</sup> See VI 22 note.

3 <sup>1</sup> See VI 22 note.

4-5 <sup>1</sup> Cf. DR. II. 302; BhP. p 6. 1.20; ND. p. 203.

(*aṅga*)<sup>3</sup> is of three kinds next the natural (*sahaj*)<sup>4</sup> of ten kinds, and involuntary (*a-yatnaja*)<sup>5</sup> chance kinds.

### *Physical Graces of women*

6. Feeling, its expressions ordinary or graceful arising from one another being different aspects of Sattva is connected with the physical nature.<sup>1</sup>

### *Origin of Graces*

7. Sattva partakes of the nature of the body, and feeling (*bbāu*) arises from Sattva, while its ordinary expression (*bavz*) from feeling, and its graceful expression (*belā*) from the ordinary one.<sup>2</sup>

### *Ordinary expression of Feeling*

8. Bhāva is so called because of its representing (*bbāvayan*) the inner feeling of the play-wright by means of expression coming from speech, limbs, face and Sattva.

### *Graceful expression of feeling*

9. Sattva with excessive feeling (*bbāva*) [manifests itself] in relation to persons of the opposite sex. And the ordinary expression (*bāva*) should be marked as relating to its various conditions.<sup>3</sup>

10. In the same connexion (lit. there) Emotion (*bāva*) should be known as arising from the mind (*citta*) and manifesting itself in changes of eye-brows and the Recaka of the neck, indicative of the Erotic Sentiment.<sup>4</sup>

<sup>3</sup> See DR. II. 30b; ND. p. 203

<sup>4</sup> See DR. II. 32-33a; ND. p. 203.

<sup>5</sup> See DR. II. 31; ND. p. 203.

6 <sup>1</sup> Cf. DR. II. 30b.

7 <sup>1</sup> Cf. DR. II. 33b-34b.

8 <sup>1</sup> Cf. DR. II. 33b, ND. p. 204. BhP. p 8. 1.4-10.

9 <sup>1</sup> See below 10 note 1. K. reads 9a as

10 <sup>1</sup> According to ND. (p 204) the *bbāva* relates to a slight manifestation



11. Everyone's ordinary feeling, which depend on the Erotic Sentiment, and reveals itself through graceful movements (*lalitābbhinaya*) is called the graceful expression of feeling (*belā*) by the wise.<sup>1</sup>

*Natural Graces of women*

12-13. The ten natural Graces (*alamkāra*) of women are., Sportive Mimicry (*lilā*), Amorous Gesture (*vilāsa*), Dishabille (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kṣakṣānta*), Manifestation of Affection (*mottāyita*), Pretended Anger (*kuttamita*), Affected Coldness (*bibhoka*), Lolling (*lalita*), and Want of Response (*vibrita*).<sup>1</sup>

*Sportive Mimicry*

14. Imitating the behaviour of a lover by means of relevant words, gestures and make-up (*alamkāra*, lit. ornament) which are delightful and inspired by affection, is called Sportive Mimicry (*lilā*).<sup>1</sup>

*Amorous Gestures*

15. Relevant changes of the special kind relating to the standing and sitting postures as well as to gait and the movements of hands, eye-brows and eyes, [which occur at the sight of the beloved] are called Amorous Gestures (*vilāsa*).<sup>1</sup>

*Dishabille*

16. The great beauty that results from the slightly careless placing of garlands, clothes, ornaments and unguents,

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of erotic feelings through words and gestures, while the *bāva* to a very clear expression of one's emotion through various gestures.

11 <sup>1</sup> Cf. DR. II. 34b; BhP. p. 8, l. 13-14 According to ND. (pp. 204-205) these three aspects of women's *Sattva* depend on one another. For example, the *bāva* depends on the *bbāva*, and the *belā* on the *bāva*.

12-13 <sup>1</sup> DR. II. 37b, BhP. p. 9 l. 5 ND. p. 205.

14 <sup>1</sup> Cf. DR. II. 37b; BhP. p. 9. l. 5; ND. p. 205.

15 <sup>1</sup> Cf. DR. II. 38a, BhP. p. 9. l. 6-7. p. 205.

is called Dishabille (*vicchitti*).<sup>1</sup>

### Confusion

17. Inversion of various items such as word, dresses, and make-up and Sattva due to intoxication and passion and joy, is called Confusion (*vibhrama*).<sup>1</sup>

### Hysterical Mood

18. Combination of isolated states of smiling, weeping, laughter, fear, sickness, fainting, and fatigue on account of [excessive] joy, is called Hysterical Mood (*kulakīñcita*).<sup>1</sup>

### Manifestation of Affection

19. Manifestation of Affection (*mottāyita*) occurs through Sportive Mimicry (*līlā*), Amorous Gesture (*vilāsa*) and the like, when at the mention of the beloved, one is being absorbed in thought of him.<sup>1</sup>

### Pretended Anger

20. Pretended Anger (*kuttamita*) arises on account of the joy and perplexity in [lover's] touching the hair, the breast, the lip and the like, and it is feigning distress when actually there is delight.<sup>1</sup>

### Affected Coldness

21. The indifference which women show [to their] lovers] on account of vanity and pride, after they have realised their cherished desire (i.e. conquering the lover's heart), is called Affected Coldness (*bibhoka*).<sup>1</sup>

### Lolling

22. Graceful movement of hands, feet, brows, eyes,

16 <sup>1</sup> The word is Plt. in form and comes probably from *vikṣipti*. Cf. DR. II, 38b; BhP. p. 9, l. 8-9; ND. p. 205.

17 <sup>1</sup> Cf. DR. II, 39a; BhP. p. 9, l. 10-11; ND. p. 205.

18 <sup>1</sup> Cf. DR. II, 39b; BhP. p. 9, l. 12; ND. p. 206.

19 <sup>1</sup> Cf. DR. II, 40a; BhP. p. 9, l. 13-14; ND. p. 205.

20 <sup>1</sup> Cf. DR. II, 40b; BhP. p. 9, l. 15-16; ND. p. 206.

21 <sup>1</sup> Cf. DR. II, 41a; BhP. p. 9, l. 17-18; ND. p. 205-206.

lips etc, made by women is known as Lolling (*lalita*)<sup>1</sup>.

### *Want of Response*

23. That due to bashfulness, pretence and nature, women do not make any reply [to her lover] even when they have heard his words, is called Want of Response (*ushrta*)<sup>1</sup>.

### *Involuntary Graces of women*

24. The Involuntary [Graces] are: Beauty (*śobbā*), Charm (*kānti*), Delicacy (*mādburya*), Radiance (*dīpti*), Self-control (*dhairya*), Courage (*prāgalbbya*) and Dignity (*audārya*)<sup>1</sup>.

### *Beauty*

25. Decoration of limbs on account of good physical form, youth and loveliness being rendered manifest after the enjoyment [of love], is called Beauty (*śobbā*)<sup>1</sup>

### *Charm and Radiance*

26. Beauty which is full of a lover's passion, is called Charm (*kānti*)<sup>1</sup>. A high degree of charm, is called Radiance (*dīpti*)<sup>2</sup>

### *Delicacy*

27. Moderation in the movement [of limbs] in all conditions, especially in Radiance (*dīpti*), and in Lolling (*lalita*), is called Delicacy (*mādburya*)<sup>1</sup>.

22 <sup>1</sup> Cf. DR. II. 41b, BhP. p. 9, l. 19-20, ND. p. 206.

23 <sup>1</sup> Cf. DR. II. 42a; BhP. p. 9, l. 21-22; ND. p. 206.

24 <sup>1</sup> Cf. DR. II. 31.

25 <sup>1</sup> Cf. DR. II. 35a; BhP. p. 8, l. 15-16, ND. p. 207. This def. seems to mean that a young woman's loveliness is augmented after she has had her first experience of love's enjoyment, and this augmented loveliness is called *śobbā*.

26 <sup>1</sup> Cf. DR. II. 35b, BhP. p. 8, l. 16

<sup>2</sup> Cf. DR. II. 36a; BhP. p. 8, l. 17-18, ND. p. 207.

27 <sup>1</sup> Cf. DR. II. 36a; BhP. p. 8, l. 19, ND. p. 207.

*Self-control*

28. A natural bent of the mind which in a person is free from rashness and boasting, is called Self-control (*dhairya*).<sup>1</sup>

*Courage and Dignity*

29. The quality of not becoming agitated in speaking, or acting anything (lit. in practice), is called Courage (*prāgalbhya*).<sup>1</sup> Courteous bearing in all situation, is called Dignity (*audārya*)<sup>2</sup> by the wise.

30. These [Graces] are tender in connexion with performance of delicate nature, but [in other cases] they (i.e. the Graces) except Amorous Gesture (*vilāsa*)<sup>3</sup> and Lolling (*lalita*)<sup>4</sup> may be brilliant (*dīpta*).<sup>1</sup>

*Eight aspects of the male's Sattva*

34. Brilliant Character (*śobbā*), Graceful Bearing (*vilāsa*), Self-possession (*mādhurya*), Steadiness (*sthairya*), Gravity (*gāmbhīrya*), Sportiveness (*lalitā*), Nobility (*audārya*) and Spirit (*tejas*) are the different aspects of the male's Sattva.

*Brilliant Character*

32. Skill [in various things], heroism, and energy, aversion to mean acts and emulation of the best virtues constitute Brilliant Character (*śobbā*, lit. beauty).<sup>1</sup>

*Graceful Bearing*

33. Eyes moving straight, gait as graceful as that of a

28 <sup>1</sup> Cf. DR. II. 372; BhP. p. 8, l. 21; ND p. 207.

29 <sup>1</sup> Cf. DR. II. 36b; BhP. p. 8, l. 22; ND. p. 207.

<sup>2</sup> Cf. DR. II. 36b, BhP. p. 8, l. 20-22 ND. p. 207.

30 <sup>1</sup> See above 15.

<sup>2</sup> See above 22.

<sup>3</sup> See above 26.

31 <sup>1</sup> Cf. DR. II. 10, BhP. p. 9, l. 24, p. 10, l. 1; ND. p. 197.

32 <sup>1</sup> Cf. DR. II. 112, BhP. p. 13, l. 2-3; ND p. 197.

bull, and smiling words constitute Graceful Bearing (*vilāsa*)<sup>1</sup>.

### *Self-possession*

34. If due to a [long] practice [in this direction] one's sense-organs retain their firmness even when great changes of the natural state have occurred, it is called Self-possession (*mādhurya*, lit. sweetness)<sup>2</sup>.

35. Not relinquishing any undertaking relating to duty, wealth and enjoyment irrespective of its good or bad results, is called a Tenacity (*sthairya*)<sup>3</sup>

### *Gravity*

36. Gravity (*gāmbhīrya*) is something due to an influence of which [outward] changes in cases of anger, joy and tear do not occur<sup>4</sup>.

### *Sportiveness*

37. Erotic movements and changes [of features] which are not deliberate and which grow out of a tender nature, constitute Sportiveness (*lalita*)<sup>5</sup>

### *Nobility*

38. Making gifts, bestowing favours and speaking sweet words to others as well as to one's own men, is called Nobility (*audārya*)<sup>6</sup>.

### *Spirit*

39. That one does not tolerate even at the risk of one's life, any reproach or insult made by others, is called Spirit (*tejas*)<sup>7</sup>.

33 <sup>1</sup> Cf. DR. II. 11b; BhP. p. 10, l. 4; ND. p. 197.

34 <sup>2</sup> Cf. DR. II. 12a; BhP. p. 10, l. 5.

35 <sup>3</sup> DR. II. 13a, BhP. p. 13, l. 16 gives the term as *dhairya*, ND. p. 198.

36 <sup>4</sup> Cf. DR. II. 12b; BhP. p. 10, l. 7; ND p. 198.

37 <sup>5</sup> Cf. DR. II. 14a, BhP. p. 10, l. 8; ND p. 198.

38 <sup>6</sup> Cf. DR. II. 14b, BhP. p. 10, l. 10; ND. p. 197.

39 <sup>7</sup> Cf. DR. II. 13b, BhP. p. 13, l. 10; ND. p. 197.

*Histrionic Representation through the*

40. O the best of Brahmins, I have said above about the Histrionic Representation through the body. I shall now explain in detail the Histrionic Representation through the body<sup>1</sup>.

41. This is sixfold: Words (*vākya*), *Sūcā*, *Ankura*, *Sākhā*, *Nātyāyita* and *Nivṛtṭyankura*<sup>2</sup>.

*Words*

42. Recitatives in Sanskrit and Prakrit composed in verse or prose when they possess meanings giving various Sentiments, constitute the Histrionic Representation by Words<sup>3</sup>.

*Sūcā*

43. When the meaning of a sentence or the sentence [itself] is indicated first by Sattva and Gestures, and then a Verbal Representation is made, it is called *Sūcā*<sup>4</sup>.

*Ankura.*

44. When one skilfully represents by Gestures in the manner of the *Sūcā* and having the same source as the feeling which one has in one's heart, it is called the Representation of *Ankura*<sup>5</sup>.

*Sākhā*

45. The representation that is made in due order by the head, the face, shanks, thighs, hands and feet in

40 <sup>1</sup> See above 1-39.

<sup>2</sup> It is curious that the author of the NŚ. is classifying now *abhinaya* in a different manner and reckons its two broad classes; *sāttika* and *īśvara*, and gives their sub-divisions. For a four fold division of the *abhinaya* see VI 23

41 <sup>1</sup> Cf. Kālidāsa's *prācīṅgābhinaya*, Mālavī, I. 6.2

42 <sup>1</sup> This seems to be the same as the *prācīṅgābhinaya*

43 <sup>1</sup> This kind of representation is mainly to accompany songs and dance.

44 <sup>1</sup> This kind of representation is meant to be combined with dance.

the manner of branches, is known as the Śākhā Representation.<sup>1</sup>

### *Nāṭyâṣita*

46. The intimation of Histrionic Representation which is made at the entrance of a major character by [different] gestures for enlivening the time, and which lasts till the coming together [of the *dramatis personae* on the stage] is called Nāṭyâṣita.<sup>2</sup>

47. The pantomimic Representation of Dhruvās relating Psychological States and Sentiments which are made by means of delineating joy, anger, grief and the like, is also to be known as Nāṭyâṣita.

### *Nivṛtyaṅkura*

48. When one represents words of another person by Sūcā it is called Nivṛtyaṅkura.<sup>1</sup>

### *Twelve forms of Verbal Representation*

49-51. These are the [histrionic] ways connected with proper Psychological States and Sentiments that are available for the subject matter of plays. The representation of these, is to take the following twelve forms: Accosting (*ālāpa*), Prattling (*pralāpa*), Lament (*vilāpa*), Repeated Speaking (*anulāpa*), Dialogue (*samlāpa*), Change of Words (*apalāpa*), Message (*sandēśa*), Agreement (*atideśa*), Specific Mention (*nirdeśa*), Pretext (*vyspadeśa*), Instruction (*upadeśa*) and Indirect communication (*apadeśa*).<sup>1</sup>

### *Accosting and Prattling*

52. Accosting (*ālāpa*) is a sentence used in addressing

45 <sup>1</sup> This kind of representation is to accompany recitatives (*ṣābhyā*)

46 <sup>1</sup> This is the use of gestures in connection with songs and dance before the beginning of the dramatic performance.

48 <sup>1</sup> This kind of representation is used by the dancer who interprets other's speeches.

49-51 <sup>1</sup> BhP. p. 10, 1. 20-23.

[any one].<sup>1</sup> Irrelevant words are called Prattling (vāṭaḥ).

### *Lament and Repeated Speaking*

53. Words originating in a pathetic condition are called Lament (*vilāpa*).<sup>1</sup> Speaking again and again on the same subject is called Repeated Speaking (*anulāpa*).<sup>2</sup>

### *Dialogue and Change of words*

54. Dialogue (*samlāpa*) is made up of utterance and counter-utterance.<sup>1</sup> Change of words (*apaḥlāpa*)<sup>2</sup> is the alteration of words spoken before.

### *Message and Agreement*

55. "Speak this to him," is [an example of] Message (*sandēśa*).<sup>1</sup> Saying "You have said what was uttered by me" is [an example] of Agreement (*atideśa*).<sup>2</sup>

### *Specific Mention and Pretext*

56. "It is the same I that is speaking," is [an example] of Specific Mention (*nirdeśa*).<sup>1</sup> To speak with the purpose of deception, is called Pretext (*vyapadeśa*).<sup>2</sup>

### *Instruction and Indirect Communication*

57. To say "Do this" or "Take this" is [an example] of Instruction (*upadeśa*).<sup>1</sup> Saying anything on behalf of another person is [an example of] Indirect Communication (*apadeśa*).<sup>2</sup>

### *Another classification of Verbal Representation*

58. These are the forms [of sentences] that are to create the Verbal Representation. I shall speak [hereafter] of the characteristics of the seven forms which it may have.

52 <sup>1</sup> Cf. BhP. p. 10, 1, 24.

53 <sup>1</sup> Cf. BhP. p. 11, 1, 2.

54 <sup>1</sup> See BhP. p. 11, 1, 4.

55 <sup>1</sup> Cf. BhP. p. 11, 1, 6.

56 <sup>1</sup> Cf. BhP. p. 11, 1, 8.

57 <sup>1</sup> Cf. BhP. p. 11, 1, 9.

<sup>2</sup> Cf. *ibid* p. 11, 1, 1.

<sup>2</sup> See *ibid* p. 11, 1, 3.

<sup>2</sup> See *ibid* p. 11, 1, 5.

<sup>2</sup> See *ibid* p. 11, 1, 7.

<sup>2</sup> Cf. *ibid* p. 11, 1, 11.



59. [A sentence may contain a statement which] treats an act visible (*pratyakṣa*) or invisible (*parokṣa*), it may relate to the present, past or future time; it may affect one's ownself (*ātmastha*) or another (*parastha*).

60. "O this [person] is speaking and I am not speaking" is a statement which treats a visible act (*pratyakṣa*), affects another person (*parastha*) and relates to the present time.

61. "I am doing, or going or speaking" is a statement which affects one's ownself, relates to the present time and treats a visible act.

62. "I shall do, go or speak" is a statement which affects one's ownself, treats an invisible act and relates to the future time.

63. "All my enemies were killed, conquered and put to flight by me," is a statement which affects one's ownself as well as others, and relates to the past time.

64. "[The enemies] were killed and conquered by thee," is a statement which treats an invisible act, affects others, and relates to the past time.

65. "This [person] is speaking, doing or going," is a statement which affects another, relates to the present time and treats a visible act.<sup>1</sup>

66. "He is going or doing" is a statement which affects another, relates to the present time and treats a visible act.<sup>1</sup>

67. "They will do, go or speak," is a statement which affects others, relates to the future time and treats an invisible act.<sup>1</sup>

68. "That work is to be done today by me together with you," is a statement which affects one's ownself as well as another and relates to the present time.

69. Anything that is spoken on the stage (lit, in drama) under the cover of the hand, will affect one's ownself, relate

to something at one's heart or will relate to a (*paroksa*) act.

70. The seven forms of this (*i. e.* Verbal Expression) will have many more varieties when they will be modified according to time, and persons (lit. of the self and others) who are affected.

71. These are the ways of the Histrionic Representation, known to producers of a drama. Different kinds of representations are to be made through these.

### *Harmonious Representation*

72. The Harmonious Representation is that in which the effort is equally shared by the head, the face, the feet, the thighs, the shanks, the belly and the waist.

73. Experts in acting are to represent [a character] by graceful movements of hands and delicate efforts of limbs [in general], which are to delineate the Sentiments and the Psychological States.

### *Regular Histrionic Representation*

74-75. The acting (lit. drama) which is [performed] by physical efforts which are not violent, hurried or complex, and which rest on proper tempo (*laya*), time (*tāla*) and the measurement of Kalās, and in which words are distinctly uttered without harshness and hurry, is called "regular" (*ābhyantara*).

### *Irregular Histrionic Representation*

76. When it is of the opposite kind, and observes free movements and is not combined with songs and instrumental music, is called "irregular" (*bāhya*).

77. It is called "regular" when it conforms to the rule (lit. within the *lakṣaṇa* or rule) and 'irregular' when it is outside [the prescription] of the Śāstra.

### *Lakṣaṇa defined*

78. As by this, a performance is *lakṣyate* or marked, it

is called *lakṣaṇa* (characteristic mark). Hence it is of use in a drama.

*Some prefer practice to the Śāstra*

79. Those who have not received training from (lit. lived with) any master or who had no access to the Śāstras, resort to practices observed by others?<sup>1</sup>

*Representation of objects and senses*

80. A wise [actor] should represent sound, touch, form, taste and smell and sense-organs concerned, through gesture reflecting those objects of senses<sup>1</sup>.

*Sound*

81. By making a side-long glance, bending the hand sideways and putting a hand near the ear, one should represent the sound.

*Touch*

82. By slightly narrowing down the eyes, raising the eyebrows in the like manner as well as by touching the shoulder and the cheek, the wise one should represent the form.

*Form*

83. By holding on the head the *Patāka* hand with its fingers slightly moving, and looking intently [at something] with eyes, the wise one is to represent the form.

*Agreeable Taste and Smell*

84. By slightly narrowing down the eyes and expanding the nostrils and in the same breath, the wise one is to represent the agreeable taste and the smell.

85. These are gestures which arise from the activities of the five sense-organs such as skin, eyes, nose, tongue and ears.

79 <sup>1</sup> This shows that the ancient India's artists did not follow the Śāstras slavishly

80 <sup>1</sup> See also VIII.

*Importance of mind*

86. Objects of sense-organs are perceived with attentive mind. But person out of his mind cannot perceive any object which comes through five [sense-organs]

*Three aspects of mind*

87. With reference to the representation, the mind has three attitudes [towards objects], viz. desired (*ista*), undesired (*an-ista*) and indifferent (*madhyastha*).

*Favourable mind*

88. Everything favourable should be represented by the happy movement of limbs, horripilation and the opening of the mouth.

89. In case of a favourable sound, form, touch, smell or taste, one should show a happy face by concentrating the senses [concerned] in mind.<sup>1</sup>

*Unfavourable mind*

90. By turning the head, not using the eyes and keeping them fixed to the nose, one should represent whatever is unfavourable.

*Indifferent mind*

91. An indifferent attitude should be represented by expressing not too much delight or too much abhorrence, and by keeping oneself in the middling state.

92. The representation of words like "[It is done] by him," "It is his," or "He does this" which relate to invisible acts is [an example of] indifferent attitude.

*Meaning of "personal"*

93. The object which a person himself feels is called "personal" (*ātmastha*).

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89 <sup>1</sup> The expression used is *indriyair manasā prāptair*, 'by means of senses coming together with the mind'

### Meaning of "external"

That which is a description of another person is called "external" (*parastha*).

### Desire

94-95. Almost all the Psychological States proceed from erotic passion (*kāma*) and which combined with acts proceeding from desire which is regarded as having many forms such as, passion for virtue (*dharma-kāma*), passion for wealth (*artha-kāma*) and passion for liberation (*mokṣa-kāma*)<sup>1</sup>.

### Love

95-96. The union of a man and a woman is called sensual passion (*kāma*). This love which may end in joy or sorrow for all people, is mostly to be observed as leading to happiness even in unhappy situations.

### Erotic Affair

97. The union of man and woman which finds them sexually united is known as an Erotic Affair (*śṛṅgāra*). This benefits the two, and brings them happiness.<sup>1</sup>

98. In this world people always desire happiness of which women are indeed the source. These women are of various nature.<sup>1</sup>

### Various types of woman

99-100. Women are known to possess the nature of gods, Asuras, Gandharvas, Rākṣasas, Nāgas, birds, Piśācas, Yakṣas, tigers, men, monkeys, elephants, deer, fish, camel, Makara, asses, horses, buffaloes, goats, dogs, cows and the like.<sup>1</sup>

94-95 <sup>1</sup> It seems that Freud has been in a way anticipated here.

98 <sup>1</sup> Cf. BhP. p. 109, 1. 9-10

99-100 <sup>1</sup> See BhP. p. 109, 1. 12-15. See also Ceraṅka Sam. Śārirā, IV. and Śūtrtruta Sam. Śārirā, IV. and Kāśyapa Sam. Ch. XXVIII.

101-102. A woman who has delicate limbs, steady and soft looks from the corner of her eyes, is free from any disease, has lustre, munificence, truth and simplicity, emits very little sweat, has middling sexual passion, takes moderate food, loves sweet scent and is engaged in vocal and instrumental music, is known to possess the nature of a goddess.<sup>1</sup>

*A woman of Asura type*

103-104. A woman who transgresses laws and practices trickery, is confirmed in anger, very cruel, fond of wine and meat, always irascible [in temper], very proud, fickle-minded, very covetous, harsh, fond of quarrel, jealous and inconstant in affection, is said to possess the nature of an Asura.<sup>1</sup>

*A woman of Gandharva type*

105-106. A woman who enjoys roaming in many gardens, is adorned with good nails and teeth, speaks with a smile, is slim-bodied, has a slow gait, loves sexual pleasure, is always pleased to hear music (*gīta* and *vādyā*) and to witness dance, is careful about cleanliness [of the body] and has soft skin, glossy hairs and charming eyes, is known to possess the nature of a Gandharva.<sup>1</sup>

*A woman of Rākṣasa type*

107-108. A woman who has large and broad limbs, red wide eyes, coarse hairs, loves to sleep in day time, speaks loudly, has the habit of hurting [one] with nails and teeth, is disposed to anger, jealousy and quarrel, and likes to roam at night, is said to possess the nature of a Rākṣasa.<sup>1</sup>

*A woman of Nāga type*

109-110. A woman who has a pointed nose and sharp teeth, slender body, reddish eyes, complexion of a blue lotus,

103-104 <sup>1</sup> Cf. BhP. (p. 109, l. 20-22) here this type is called *daityasūta*.

105-106 <sup>1</sup> Cf. BhP. p. 108, l. 1-4

107-108 <sup>1</sup> Cf. BhP. p. 110, l. 8-11.

is fond of sleep, very irascible, has an oblique (*tiryak*) gait and unsteady efforts, takes pleasure in [the company of] many persons (lit. beings), and loves sweet scent, garlands and similar other objects, is said to possess the nature of a Nāga.<sup>1</sup>

*A woman of bird type*

111-112. A woman who has a very large mouth, energetic character, loves streams, enjoys spirituous liquor and milk, has many offsprings, likes fruits, is always given to breathing and is always fond of gardens and forests, is [very] fickle and talkative, is said to possess the nature of a bird.<sup>1</sup>

*A woman of Pśāca type*

113-114. A woman who has more or less than the usual number of fingers, is merciless during sexual acts, has the habits of roaming in gardens and fields, and of terrifying children, is treacherous, speaks with a *double entendre*, behaves abominably during sexual acts, has a hairy body and loud voice, and is fond of spirituous liquor and sexual indulgence, is said to have the nature of a Pśāca.<sup>1</sup>

*A woman of Yakṣa type*

115-116. A woman who sweats during sleep, loves quiet rest in bed or seat, is [very] intelligent, fearless and fond of wine, sweet scent and meat, takes delight on seeing the beloved one after a long time, feels gratitude [to him], does not sleep for a long time, is said to have the nature of a Yakṣa.<sup>1</sup>

109-110 <sup>1</sup> Cf. BhP. p. 110, l. 21-22, p. 111, l. 1.

111-112 <sup>1</sup> Cf. BhP. p. 110, l. 21-22.

113-114 <sup>1</sup> Cf. BhP. p. 110 l. 15-18.

115-116 <sup>1</sup> Cf. BhP. p. 110, l. 5-7.

*A woman of tiger type*

117. A woman who takes honour and dishonour in the same spirit, has a rough skin and harsh voice is wily, speaks untruth and haughty words, and has tawny eyes is said to have the nature of a tiger (*vyāla*).<sup>1</sup>

*A type of human female*

118-119. A woman who loves uprightness, is always clever and very virtuous, has regular features (*vibhaktāṅgi*), is grateful [to her benefactors], disposed to worship the elders and gods, always careful about duty (*dharma*), as well as material gain, and is free from pride and fond of friends and has good habits is said to have the nature of a human being.

*A woman of monkey type*

120-121. A woman who has a compact and small body, is impudent, has tawny hairs, is fond of fruits, talkative, fickle, and energetic, loves trees, gardens and forests, cherishes highly even a small kind act [done to her] and forces sexual act, is said to have the nature of a monkey<sup>1</sup>.

*A woman of elephant type*

122-123. A woman who has a large chin and forehead, is fleshy and bulky, has tawny eyes, hairy body, is fond of sweet scent, garlands and wine, has an irascible temper, steady energy, loves water, garden, forests, sweet things and sexual intercourse, is said to have the nature of an elephant<sup>1</sup>.

*A woman of deer type*

124-125. A woman who has a small abdomen, flat nose, thin shanks is fond of forest, has large red eyes, is fickle, has the habit of quickly going, susceptible to

117 <sup>1</sup> Cf. BhP. p. 110, l. 19-22.

118-119 <sup>1</sup> Cf. BhP. p. 111, l. 3-4.

120-121 <sup>1</sup> Cf. BhP. p. 111, l. 5-7.

122-123 <sup>1</sup> Cf. BhP. p. 111, l. 8-9.



fright in day time, is timid, fond of songs and instrumental music, and intercourse, irascible in temper, unsteady in her efforts, is said to have the nature of a deer<sup>1</sup>.

*'A woman of fish type*

126. A woman who has long, large and high breasts, is fickle and without any twinkle in her eyes, has many servants and offsprings, is fond of water, is said to have the nature of a fish<sup>1</sup>.

*A woman of camel type*

127-128. A woman who has protruding lips, too much sweat, a slightly awkward gait, slender abdomen, is fond of opening flowers, fruits, salt, sour and pungent tastes, has her waist and sides loosely bound, speaks harsh and and cruel words, has a very high and rough neck, is said to have the nature of a camel<sup>2</sup>.

*'A woman of Makara type*

129. A woman who has a large head, a steady neck, a mouth wide open, very loud voice and is cruel, has habits of a fish, is known to have the nature of a Makara<sup>1</sup>.

*'A woman of ass type*

130-131. A woman who has a thick tongue and lips, rough skin and harsh words, is violent during sexual acts, impudent, fond of nail-scratches and biting [from her lover], jealous of her co-wives, clever, not fickle, slow in her gait, angry by nature, and has many offsprings, is known to have the nature of an ass<sup>5</sup>.

124-125 <sup>1</sup> BhP. p. 111, l. 10-13.

126 <sup>1</sup> Cf BhP. p. 111, l. 13-14.

127-128 <sup>1</sup> Cf BhP. p. 111, l. 15-16.

129 <sup>1</sup> Cf BhP. p. 111, l. 17-18.

130-131 <sup>1</sup> Cf. BhP. p. 111, l. 19-20.

*A woman of swine type*

132-133. A woman who has a large back and head, a wide mouth, hairy and strong body, a very narrow forehead is fond of ordinary and bulbous roots and fruit is black, has a face rendered ugly due to big teeth, large thigh and thick hairs, mean habits and many offsprings, is said to have the nature of a swine<sup>1</sup>.

*A woman of horse type*

134-135. A woman who is faithful, has symmetrical sides, thighs, hips, back and neck, straight and thick hairs, is charming, munificent, small, fickle-minded, sharp-tongued, quickly moving, and disposed to anger and sexual passion, is said to have the nature of a horse<sup>1</sup>.

*A woman of buffalo type*

136-137. A woman who has a broad backbone, teeth, sides, belly, tawny hairs, is turbulent and hater of men, fond of intercourse, has a slightly broad (lit. raised) mouth, large forehead and hips, and is fond of forests and sporting in water, has the nature of a buffalo<sup>1</sup>.

*A woman of goat type*

138-139. A woman who is thin, has small arms and breasts, moving red eyes, short hands and feet, is covered with fine hairs, and is timid, shy of water, fond of forests, restless, swiftly moving, and has many offsprings, is said to have the nature of a goat<sup>1</sup>.

*A woman of canine type*

140-141. A woman who is alert in eyes and limbs,

132-133 <sup>1</sup> Cf. BhP. p. 111, l. 21-22.

134-135 <sup>1</sup> Cf. BhP. p. 112, l. 1-3.

136-137 <sup>1</sup> Cf. BhP. p. 112, l. 4-6.

138-139 <sup>1</sup> Cf. BhP. p. 112, l. 7-9.

disposed to yawning [often], is talkative and grateful, has a long face, short hands and feet, loud voice, short sleep irascible [temper], and low manners, is said to have the nature of a dog<sup>1</sup>.

*A woman of cow type*

142-143. A woman who has large, plump and high hips, thin shanks, short hands and feet, is kind to friends, firm in her efforts, favourable to children, engaged in worshipping ancestors and gods, always clean, respectful to superiors, faithful, and patient in her sufferings, is said to have the nature of a cow<sup>2</sup>.

*Etiquette towards women*

144-145. Women possessing the spirit of animals they resemble by nature, have different habits. After knowing her spirits one should approach a woman accordingly. For courteous acts done to a woman according to her nature, even if these are not many, will be pleasing to her, while great many such acts when they are done with an ignorance of her nature, will not satisfy her [at all].

146. An external love will arise in a woman when she has been courted and won over in a proper manner. And certain Etiquette (*upacāra*) has been prescribed for man and woman in love [with each other].

147. Austerities are practiced for the sake of virtue and the [acquisition of] virtue is for the purpose of happiness. And happiness has its source in women the enjoyment of whose company is desired [by people in general].

*Two classes of Etiquette*

148. In the theatrical convention, Etiquette relating

142-143 <sup>1</sup> Cf. BhP. p. 112, l. 10-12.

144-145 <sup>2</sup> See BhP. p. 112, l. 14-16.

to the practice of love of men and women, is of two kinds, external and internal.

149. [Of these two], the internal [Etiquette] is to be observed by kings in the Nāṭaka. And the external [Etiquette] is to be observed by courtezans in the Prakarana.

*A King's Etiquette towards Women*

150. In this connexion I shall describe in detail the rules of Etiquette for kings in their enjoyment [of women's love], which have been drawn out from the Science of Erotics.

*Three classes of women*

151-152. Women who have the nature of various animals are of three classes, "homely" (*ābhyantara*, lit. inside) "public" (*bāhya*, lit. outside) and "mixed" (*bāyābhyantara*, lit. outside and inside). A woman belonging to a high family is a "homely" (*ābhyantara*) and a courtesan a "public" (*bāhya*) woman. A thoroughly tested (*kṛtsauca*) woman, if she is a maiden of high family, is of the mixed (*bāyābhyantara*) class.

153. A lady or a maiden may become subject to a king's attention in his harem. But enjoying the company of a public woman is not desirable in connection with a king's love-affair.

154. A king's union takes place with a "homely" woman, and a common man may unite with a "public" woman, while the king may have union with a heavenly courtesan [only]<sup>1</sup>.

155. The manner of love-making which is approved in case of [married] women of high family, will hold good in

154 <sup>1</sup> As in Vikram.

155 <sup>1</sup> Cf. संयुक्ता नायकेन तदज्ञनायमेकवारिणी इत्यम् etc. K5. IV. 2. 1.

case of maidens too. And [in love affairs] a courtesan too [will behave generally] like a lady of high family<sup>1</sup>.

### *Beginning of love*

156. Love of the superior, the middling or the inferior kind arises in men and women, from various causes<sup>1</sup>.

157. Love [for a person] grows from hearing [about one] and [hearing] the charming conversation, seeing the personal beauty, or the sportive movement of limbs.

158. A woman becomes overpowered with love on seeing a young man who has personal beauty as well as other innate qualities, and has besides the knowledge of various arts and crafts.

159. An expert in this matter should then observe the various indications of love in men and women who desire one another's company.

### *Signs of love*

160. The glance in which [the eyes are] sportive, tearful, half-closed, upper eyelid is drooping and eyelashes are throbbing, is called *Kāmyā*. (lit. loving) and it should be used here

161. The glance in which eyes are expanded up to the corner and have sportful and smiling expressions, is called *Lahitā*. It is used in women's partial looks<sup>1</sup>.

162. The colour of the face when one's cheeks become slightly red and the face dotted with sweat-drops, and hairs in the body stand on their end<sup>2</sup>, relates to love.

156 <sup>1</sup> These three kinds of love have been defined by later authors like *Sārādātanaya*; see BhP. p. 113, l. 13-14.

161 <sup>1</sup> See VIII. 73.

162 <sup>2</sup> Cf. BhP. p. 113, l. 17-19.

*Signs of a courtesan's love*

163-165. A courtesan overpowered with love should be represented by making her express the feelings by casting side-long glances, touching the ornaments touching the ears, scratching the ground with her toes showing the breasts and the navel, cleansing the nails and gathering her hairs<sup>1</sup>.

*Signs of love in a highborn lady*

165-167. Similarly one should know that there are indications [of love] in a woman of high family. These are as follows: she looks continuously with blooming eyes, conceals her smile, speaks slowly and with a down-cast face, gives reply with a smile, conceals her sweat and appearance, has throbbing lips and is trembling<sup>1</sup>.

*Signs of a maiden's love*

168. These are the various signs of love with which a woman not yet having an experience of the pleasure of intercourse will express differently her love which has ten stages<sup>1</sup>.

*Various stages of her love*

169-171. First there will be a longing (*ābbilāsa*), secondly Anxiety (*cintā*), thirdly Recollection (*anusmṛti*), fourthly Enumeration of [the beloved one's] Merits (*guṇakīrtana*), fifthly Distress (*udvega*), sixthly Lamentation (*vilāpa*), seventhly Insanity (*unmāda*), eighthly Sickness (*vyādhi*), ninthly Stupor (*jadatā*), and tenthly Death (*maraṇa*)<sup>1</sup>. These are the stages of love in case of men as

163-165 <sup>1</sup> Cf. BhP. p. 113, l. 3-9, and p. 114, l. 1-2.

165-167 <sup>1</sup> Cf. BhP. p. 113, l. 17, p. 114, l. 1-2.

168 <sup>1</sup> BhP. (p. 88) gives the number as 'ten or twelve'.

169-171 <sup>1</sup> Cf. BhP. (p. 88, l. 3-5) gives two more stages (*recbā* and *nikaribhā*). Also cf. KS. V. 1-5. NL. 2421 ff.

well as of women. Now listen about the characteristics of all these.

### *Longing*

172. Longing (*abbilāṣa*) arises from efforts born of desire and wish [for the beloved one], and leads to the means, of meeting [him]<sup>1</sup>

173. One goes out of the place [where one is] or enters it or stays within his sight, and shows signs of amour in the first stage of love<sup>2</sup>.

### *Anxiety*

174. Anxiety (*cintā*) should be indicated by speaking to the female Messenger (*dūtī*) words such as "By what means and in what manner will there be an Union with (lit. obtaining of) the beloved<sup>3</sup>?"

175. In the second stage [of love] one should look with half-closed eyes and handle the Valaya (bangles), the Raśanā, and touch the Nīvi, the navel and the thighs<sup>4</sup>.

### *Recollection*

176. Sighing again and again, thinking deeply of the beloved person and disliking other engagements, is called Recollection (*anusmr̥ti*)<sup>5</sup>.

177. Being engrossed in thinking of him (i. e. the beloved) one does not attain composure in sitting or lying in bed, and remains unable to do to one's duty. The third stage [of love] should be expressed like this<sup>6</sup>.

172 <sup>1</sup> Cf. NL. 2427; BhP. p. 88, l. 15-16.

173 <sup>1</sup> Cf. NL. 2428ff; BhP. p. 88 l. 17-20.

174 <sup>1</sup> Cf. NL. 2436ff; BhP. p. 88, l. 21-27.

175 <sup>1</sup> Cf. BhP. p. 89, l. 8-5.

176 <sup>1</sup> Cf. NL. 2449. BhP. p. 89, l. 7-8.

177 <sup>1</sup> Cf. NL. 2449; BhP. p. 89, l. 9-11 C.'s reading of the portion of this chapter (XXIV.) given in pp. 281 (line 27)-289 (line 3) is merely an unacknowledged copy of K's reading of the same. C.'s own reading occurs in pp. 348 (line 14) 355 (line 8) as a part of the chapter XXXI.

*Enumeration of Merits*

178. To express by means of sportful glances of limbs, smiles and glance and [other efforts] that 'there is no one else like him', is called Enumeration of [the beloved one's] Merits.<sup>1</sup>

179. Representation [of love] in the fourth stage (i.e. should be made by horripilation at the Enumeration of Merits of the beloved and wiping off tears, and sweats, and by constant confidential talk to the female Messenger<sup>2</sup>.

*Distress*

180. That one is not at ease or is pleased in sitting, or in lying in bed and is always eagerly expecting [the beloved one] is the stage of Distress (*udvega*) in love<sup>3</sup>.

181. By representing anxiety, sighs, lassitude and burning of the heart in an exaggerated manner, one should express the stage of Distress<sup>4</sup>.

*Lamentation*

182. Lamentation (*vilāpa*) is represented by speaking sorrowfully words such as. "He stood here; he sat here, and here he united himself with me, etc."<sup>5</sup>

183. A lamenting woman is distressed by very eagerly expecting [the beloved one], and out of uneasiness she moves from one place of grief to another<sup>6</sup>.

178 <sup>1</sup> Cf. NL. 2456; BhP. p. 89, l. 12-14.

179 <sup>2</sup> Cf. BhP. p. 89, l. 15-18.

180 <sup>3</sup> Cf. NL. 2452ff; BhP. p. 89, l. 19-22.

181 <sup>4</sup> See note of 180 above.

182 <sup>5</sup> Cf. NL. 2470; BhP. p. 90, l. 1-3. An example इह तया सह इति, इह तया सह कथितम्. इह तया सह पश्यितम्. इह तया सह कृतम्, इह तया सह खनितम् etc. (Śvetāśra 1. 15. 24).

183 <sup>6</sup> Cf. BhP. 90, l. 4-8.



*Insanity*

184. When a woman introduces topic about him (i. e. the beloved) on all occasions and hates all [other] males, it is a case of Insanity (*unmāda*).

185. To represent Insanity one should sometime look with a steadfast gaze, sometimes heave a deep sigh, sometimes be absorbed within oneself and sometimes weep at the [usual] time for recreation.

*Sickness*

186. When after enjoying all objects fit for one in love, and even by desirable sprinkling, one fails to bring her condition under control, Sickness appears.

187. To represent Sickness, the eighth stage one is to show that she faints, the heart has no point on which to settle, the head aches badly, and one does not have any peace.<sup>1</sup>

*Stupor*

188. In Stupor (*jadatā*) one does not respond when questioned, and does not hear or see [anything], she remains speechless or begins her words with 'alas' or loses memory.<sup>1</sup>

189. To represent Stupor one is to utter response (*bum*) on the wrong occasion, and is to have one's limbs relaxed and the mouth given to excessive breathing.<sup>1</sup>

*Death*

190. If even after adopting all the means [available for the purpose] the Union [with the beloved] does not take

184 <sup>1</sup> Cf. NL 2484ff; BhP. p. 90, l. 9-15.

185 <sup>1</sup> See above 184 note.

186 <sup>1</sup> BhP. p. 90. l. 16-18. K. NL (2476) has *ātanka* (disquietude) which precedes *unmāda*

187 <sup>1</sup> Cf. BhP. p. 90, l. 19-22.

188 <sup>1</sup> Cf. NL. 2459ff; BhP. p. 91, l. 1-6.

189 <sup>1</sup> See above 188 note.

place, then burnt in the fire of love one's Death takes place<sup>1</sup>.

191. Thus in case of her not meeting (lit. = ) the beloved, one should represent, according to the Science of Erotics, for the Heroine all the stages of love except the last one<sup>1</sup>,

### *Manifestation of men's love*

192. Even a man separated from his beloved one, will thus make a manifestation of his love in diverse ways through different Psychological States<sup>1</sup>.

### *Characteristics of love*

193. One should represent men as well as women who are expressing these stages of love by bringing in their common characteristics [in particular stages]<sup>1</sup>.

### *Women separated from the beloved one*

194-196. All the stages of love should be generally represented through Psychological States arising from separation and having different bases such as anxiety, excessive breathing, lassitude, pain in the body, and imitating the conduct (lit. merit) [of the beloved] or looking to his path or gazing [vacantly] at the sky, talking pathetically, touching and twisting [some objects] or clinging to some support.

### *Relief in love-sickness*

197. When burning very much with the fire of love one will use [special] clothes, ornaments, scents, rooms and gardens which have a cooling effect.

### *A Female Messenger*

198. Suffering [thus] from love-sickness and being afflicted on many points she should send a female Messenger,

190 <sup>1</sup> Cf. NL. 2505ff. BhP. p. 91. l. 7-8.

191 <sup>1</sup> Cf. NL. 2510ff. BhP. p. 91. l. 9-10.

192 <sup>1</sup> See above 182 note.

expert in love affairs [to the beloved] to speak of her conditions.

199. The message sent through the female Messenger should relate to passionate love. She [should] deliver the same] with proper courtesy [and] say "This is her actual condition".

200. Then due to manifold significance of the communication, he is to think of some means [of relief]. This is the rule to be observed by the experts where love is to be practised secretly.

*A King's Etiquette to Women*

201. I shall now speak truly about the rules regarding the practice of kings in relation to "homely" women, and these rules are taken out the Science of Erotics<sup>1</sup>.

202. Happy and unhappy conditions which occur [in connexion with love] in persons of various dispositions, and which are assumed by kings, are also followed by common people.

203. Kings have no difficulty in obtaining women, because means for this, is at their command. And the love that grows out of liberality produces delight.

204. Out of respect for the queens and for fear of their favourite women, kings are to make love secretly to women employed in the harem.

205. Though the kings may have many ways of making love, making it secretly will be [the most] pleasing [of all].

206. Attachment to a woman being shut out from a woman and difficulty in obtaining her, imparts the supreme delight to her love.

207. In case of women of the harem, the king's

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201. <sup>1</sup> This seem to relate to treatises now lost.

diversion with them in day time may be permitted but in  
Conjugal Union (*vāsaka*) meeting should take place at night

### *Reasons for Conjugal Union*

208 The following six are reasons<sup>1</sup> for the Conjugal Union (*vāsaka*), scheduled order (*paripāti*), [desire for] progeny (*phala*), newness of relation (*navatva*) birth of a child (*prasava*), time of sorrow (*duḥkha*) and of joy (*pramoda*)<sup>2</sup>

209 Conjugal Union being due, kings should go to the bed-chamber of a wife even if she may be in her menses and may not be his favourite.

### *Eight kinds of Heroine*

210-211. In this connexion Heroines (*nāyikā*) are known to be of eight kinds such as, "one dressed up for Union" (*vāsakasajjā*), "one distressed by separation" (*virabotkanthitā*), "one having her husband in subjection" (*svādhīna bhārīkā*), "one separated [from her lover] by a quarrel" (*kalabhāntarītā*), "one enraged with her lover" (*khaṇḍitā*), "one deceived by her lover" (*vipralabdā*) "one with a sojourning husband" (*prostitabbhārīkā*) and "one who moves [to her lover] (*abhisārīkā*).<sup>3</sup>

### *A Heroine dressed up for Union*

212. A woman who in eager expectation of love's pleasure decorates herself joyfully when the Conjugal Union is due, is a Heroine dressed up for Union.<sup>4</sup>

### *A Heroine distressed by separation*

213 A woman whose beloved one does not turn up on

207 <sup>1</sup> Cf. KS. V. 1, 16

208 <sup>2</sup> See Hemacandra's *vr̥tt* on this passage quoted in KA. (p 307) where he copies Ag. *vebatum*.

<sup>3</sup> This rule of the Conjugal Union (*vāsaka*) seems to have been relaxed at the time of Vatsyayana See KS III. 2, 61-63.

210-211 See DR II. 23-27.

212 <sup>4</sup> Cf NL. 2525ff, DR. II. 24, BhP. p. 99

account of his preoccupation with many other engagements and makes her afflicted with sadness by his not coming, is a Heroine distressed by separation.<sup>1</sup>

*A Heroine having her husband in subjection*

214. A woman whose husband captivated by her pleasing qualities as well as by intense pleasure of love (*surata*) from her, stays by her side, is a Heroine having the husband in subjection.<sup>2</sup>

*A Heroine separated by quarrel*

215. When woman is impatient for her lover having gone away due to a quarrel, or jealousy, and not returning, she is a Heroine separated by quarrel.

*An enraged Heroine*

216. A woman whose beloved one, due to attachment for another female, does not come for the Conjugal Union when it is due, is an enraged Heroine.<sup>3</sup>

*A deceived Heroine*

217. When lover does not come to such a woman (i. e. *khandita*) for a certain reason even after he had met her and made a tryst, she is a deceived Heroine.<sup>4</sup>

*A Heroine with a sojourning husband*

218. A woman whose husband (lit. the beloved one) is living abroad on account of serious duties and who has the ends of her hairs scattered, is called a Heroine with a sojourning husband.<sup>5</sup>

213 <sup>1</sup> Cf NL. 253off, DR. II. 25; BhP. p. 100.

214 <sup>1</sup> Cf NL. 2568ff; DR. II. 24, BhP. p. 99

215 <sup>1</sup> Cf NL. 2550, DR. II. 26; BhP. p. 99.

216 <sup>1</sup> Cf NL. 2536ff, DR. II. 25, BhP. 98.

217 <sup>1</sup> Cf NL. 2542ff, DR. II. 26, BhP. p. 99

218 <sup>1</sup> Cf NL. 2556ff; DR. II. 27; which uses the term *prastapriyā*.

*A Heroine moving to her lover*

219 A woman who due to love or lust and to her lover and gives up modesty for going meet him, is called a Heroine secretly moving to her lover.

*Representation of different Heroines.*

220. Heroines in a Nāṭaka should be of these conditions. I shall speak of the manner in which the producers are to represent them.<sup>1</sup>

221-223 Enraged, Deceived and Quarreling Heroines and the Heroine with a sojourning husband should be represented by the conditions such as anxiety, sighs, lassitude, burning of the heart, conversation with female friends, looking to one's own condition, weakness, depression, shedding tears, appearance of anger, giving up of ornaments and toilet, sorrow and weeping.<sup>1</sup>

*The Heroine having the husband in subjection*

224. A Heroine having the husband in her subjection should be represented with gaudy and brilliant dresses, face beaming with pleasure and having an excess of blooming.<sup>1</sup>

*Different classes of Heroine moving to the lover*

225. When she may be a courtesan, a lady of high family or a maid-servant, the producers should make the Heroine move to her lover in the special manner described below.<sup>1</sup>

*A Courtesan*

226. [In going down to her lover] the courtesan is to have her body beautifully decorated with various ornaments

219 <sup>1</sup> Cf. NL 2572ff; DR. II 27. See BhP. p. 100

221-223 <sup>1</sup> Cf. DR. II. 28, cf. BhP p. 98-100

224 <sup>1</sup> Cf. DR. II 28 Cf BhP. p 99

225 <sup>1</sup> Cf. DR. II. 28. Cf BhP p. 100

and to walk slowly in the company of her attendants and with [a display of] passion (*samadanā*) and mild efforts.<sup>1</sup>

*The woman of high family*

227. [And in such a situation] a woman of high family will cover her face with a veil, and walk timidly with her limbs contracted, and will [very often] turn back<sup>1</sup> her face.

*A hand-maid*

228. And [in the same situation] a hand-maid will walk haughtily with uneven steps (*āviddbagati*) and with eyes beaming with amorous joy, and will talk distortedly due to intoxication (*madaskhalita-samlāpā*).<sup>1</sup>

*How to meet a sleeping lover*

229. If the beloved one (lit. this one) is in bed, and she finds him manifestly asleep, she [should] awaken him by the following means.<sup>2</sup>

230. A woman of high family is to awaken him by [the sound of] ornaments, the courtesan by the sweet (lit. cool) scents, and the handmaid by fanning the beloved one with her clothes.<sup>3</sup>

231. This is the rule of amours for women of high family, courtezans and others, for the Nāṭaka is to represent the Psychological States of all kinds [of Heroine].

*Man's Preparation for Amorous Union*

232. For a woman newly in love or an enraged woman when she is not coming [of her own accord,] the Amorous Union should be arranged [by the lover] through some pretext<sup>1</sup>.

226 <sup>1</sup> Cf. NL. 258off; BhP. p. 201, l. 4-10; SD. 117.

227 <sup>1</sup> Cf. NL. 2576ff; BhP. p. 100, l. 19-22; SD. 117.

228 <sup>1</sup> Cf. NL. 258off; BhP. p. 101, l. 11-15.

229 <sup>1</sup> Cf. BhP. p. 101, l. 16.

230 <sup>1</sup> Cf. BhP. p. 101, l. 16-22.

233. 'A woman in love always enjoys with pleasure various ornaments, dresses, scents and garlands which are charming and are of the best kind'.

234. Just as a man does not come particularly under the control of love when he has failed to win any woman, so on being united, with the beloved woman [such a person] becomes doubly delighted'.

*Behaviour at the Amorous Union*

235. At the time of Amorous Union (lit. union of love) there should be amorous feelings, gestures, words and specially sportful movements of the sweetest kind (lit. having a special quality of sweetness) and 'especially looking at each other with love'.

*Preparation for Women's Amorous Union*

236. In special cases, a woman also while meeting the beloved one should arrange Amorous Union which is to be a source of pleasing Sentiment.

237. After collecting scents, garlands and a short cloth, she should keep these in readiness for the lover, and make her own toilet.

238. In preparing for the Amorous Union one should not put on too many ornaments, [among these] the Raśanā and the Nūpura, which have a sound are generally to be preferred'.

*Acts prohibited on the stage*

239. [In representing various activities of women] there should be on the stage no ascending of the bedstead, no bath, no use of unguents and collyrium, no decoration of the body and no doing of the hair'.

240. And women of the superior and the middling types should not be shown as very scantily draped (*apāvṛtā*) or wearing only one piece of garment (*ekavāstrā*) and they



should use no colour for their lips<sup>1</sup>.

241. The prohibited mode of [of dress] will suit only the women of the inferior type, because of their low nature.<sup>2</sup> But they too are not to be represented as doing what is improper.

242. Men and women in different Psychological States should in a play take up a flower when they dress themselves up (lit. in their taking ornaments).

243. A woman who has finished toilet waits for a while for the arrival of her beloved men. And while looking to his path she will hear the ringing of the bell indicating Nāḍikās

*A Heroine in expectancy*

244. After hearing the sound of [the expected] Nāḍikā the Heroine excited [with joy] at [the chance of] the beloved one's coming should run towards the gate with a trembling [body] and with her heart about to stop.

245. And holding the door-frame with her left hand, and a door-blade with the right one, she should with straight eyes look up for the arrival of the beloved one.

246. She is to express anxiety, apprehension and fear due to some reasons, and when the beloved one fails to appear (lit. not seeing the beloved), she should turn sad at the moment.

247. Then after heaving a deep sigh she should shed tears and with a motionless heart drop down herself (lit. her limbs) on a seat.

248. Due to a delay of the beloved one she should connect (lit. ponder over) his coming with causes (lit. considerations) which may be good or bad.

249. She will think [as follows:] "Could the beloved one have been held up by serious duties, by the friends, or by the

241 <sup>1</sup> That is, they might appear on the stage as very scantily draped or with one piece of garment or might have their lips painted

minister engaged in affairs of the state, or could [be] detained by some favourite woman?"

250. She should represent an appearance [of] the various good or bad causes [mentioned above] of physical omens like quivering or throbbing [of particular limb.]

### *Personal omens*

251. Personal omens indicating things favourable to women, will occur to their left [side] while in case of all undesirable happenings they will take place on their right.

252. If the left eye, forehead, eyebrow, lip, thigh, arm, or breast throbs, this, will indicate the coming [of the beloved].

253. If these will throb differently<sup>1</sup> that will indicate something calamitous (lit. not desired). In case of perceiving such an evil omen she should at once faint.

254. As long as the beloved one has not come, her hand will rest on her cheek, and being careless about her toilet she should go on weeping.

### *A Heroine's reception of the beloved one*

255-256. But afterwards on seeing some good omen indicating his arrival the Heroine should represent that the beloved one has drawn near by means of feeling<sup>1</sup> his smell, and on seeing him [come] she should joyfully get up and proceed to welcome the beloved one.

### *Receiving the guilty lover*

256-258. And if the beloved one is guilty he should be given censure in due order by means of [appropriate] gestures and reproachful words as well as by Jealous Anger (*māna*).

253 <sup>1</sup> That is, if the right eye and eyebrow etc throb

255-256 <sup>1</sup> That is, by representing it with gestures

Insult, Fainting or Dissimulations and in case of women's outburst of speech [in such cases] will consist of abuse.

258-261. In case of satisfaction [witnessing] a contest, love, doubt, responding to courtesy, and wonder, in case of private words relating to duty, wealth, amour or in laughter, curiosity, flurry, calamity and acceding to a situation of fun and to his concealing any ascription of any fault, the Heroine should speak to the beloved one even if [his] guilts require that] he should not be spoken to, because of these reasons

261-262. Where there is affection there is fear also. And where there is jealousy there occurs love (*madana*).

#### *Causes of jealousy*

The causes of this (i.e. jealousy) are fourfold: Depression (*vairamasya*), Mixed Feeling (*vyalika*), Disgust (*vipriya*) and Anger (*manya*). Please listen about their description.

#### *Depression*

262-263. Depression arises from seeing the beloved one walking lazily due to sleepiness and lassitude, and discovering signs [of his Union with another woman] and fresh wounds [received from the latter].

264. A woman should represent this with an intensely jealous face, great trembling of lips due to anger, and utterance of words like "It is good," "It is nice" and "It is beautiful."

#### *Mixed Feeling*

265. Mixed Feeling arises due to jealousy mixed with great joy when one's beloved one is seen [near by] even after he has been treated with contempt in many ways.

266. Mixed Feeling should be represented by putting forward a foot and having the left hand on the breasts and the right one violently gesticulating.

*Disgust*

267. Disgust (*vipriya*) will arise when the beloved one says that "I live [only] as long as you live," "I am your slave" and "You are my love," but behaves in a [quite] different manner.

268. Representation of Disgust should be made by repulsing the female Messenger, the latter's solicitation of reply [made by the beloved one] and also by angry laughter weeping and shaking of the head.

*Anger*

269. Anger arises [in a woman] when the beloved one comes to her from the place of a rival woman, and carries the signs of his Union with her and boasts about his good luck in this matter.

270. Anger should be represented by turning round the Valayas (bangles) and throwing up the Rasanā in a loose manner and by apprehensive and tearful eyes.

*On treating a lover at fault*

271. On seeing the beloved one standing much ashamed and afraid due to his guilt, [the Heroine] should harass him with rebuke made up of words spoken in jealous [indignation].

272. But no very cruel words should be uttered, and no very angry words should also be applied. [The Heroine] should speak tearfully things referring to her ownself (i. e. her ill luck).

273-275. This attitude should be represented by placing on the breast a hand the middle finger of which is touch the edge of the lip, and by looking with eyes upturned, and looking continuously or assuming a Karaṇa in which a hand is placed on the hip with the fingers separated or by moving them on the head and letting them fall together or by a look

of Dissimulation or by beautiful gestures finger of indicating threat.

275-277. After saying "You are shining," "You look well," "Go", "Why are you carrying", "Don't touch me," "Go to the beloved one who is in your heart," "And go away," she should turn back and resume her joyful expression on any pretext <sup>1</sup>

278. In case of being taken forcibly by the dress, the hand or the hair (lit. head) the woman should be softened even after observing the guilt [of the beloved person].<sup>1</sup>

279. When taken by her hand, dress or hair the woman drawing near the beloved one should slowly release herself from him.

280. When taken by her hair, hand or dress the woman should enjoy (lit. take) the touch of the beloved in such a way that he may not perceive it.

281. The woman should slowly release her hair [from the hands of the beloved one] by standing first on her toes with limbs bent and then taking to the *Aśvagrāntā* posture.<sup>1</sup>

282. Her hair being not released [due to efforts of the beloved one] the woman should slightly perspire on his touch and say "*Hum bum*, let [my hairs] go," and "Go away".

283. After hearing the angry words like "Go away" the lover (lit. man) should [first] go away and then come back to start talking to her on any pretext.

284. Then the woman should make movements of her hand while uttering "*Hum bum*", and during these movements she should pretend [anger] with abuses (*śapatba*).

285. In case of her clothes being taken away [by the beloved one] the woman should either cover his eyes, conceal

275-277 <sup>1</sup> The trans of 277 is tentative.

281 <sup>1</sup> See XIII, 167-168.

herself behind his back and cover her Nivi.

286. A woman should harass her [offending] lover till he would fall to her feet; but on his falling at her feet she should look to the female Messenger.

287-288. Then the Heroine should embrace the beloved one and with the object of intercourse she should joyfully walk [with him] to the bed. All these should be represented [only] by [appropriate] songs<sup>1</sup> with a gentle dance.

288-289. When in a play there is any speaking to the sky or any action depending on another man's speech, which relates to the Erotic Sentiment, then the same line of representation should be followed by a woman.<sup>1</sup>

290. The same should be the rule of representation if an action of a play relates to the inner apartment (harem) and the Erotic Sentiment.

*Acts forbidden on the stage*

291. One knowing the dramatic convention (*nāṭya-dharma*) should not represent sleeping on the stage. But if [such is necessary] on some pretended need one should bring the Act to a close.

292-293. If out of any necessity anyone sleeps alone or with anyone, no kiss or embrace or any other private acts such as biting, scratching with nails, loosening the Nivi, the pressing of breasts and lips, should be presented on the stage.<sup>1</sup>

294. Taking food or sporting in water or doing any immodest act should not be presented on the stage.

295. As a Nāṭaka is to be witnessed by the father and the son, the mother-in-law and the daughter-in-law [all

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287-288 <sup>1</sup> K. reads 290 with some variation. In trans. it is as follows: Then the woman will tolerate (lit. accept) the touch of the beloved and holding him up properly [from the feet] lead him to the bed.

292-293 <sup>1</sup> This shows the high moral tone of the Indian theatrical art.

sitting together] these acts should be carefully avoided.

296. With words which are very pleasant to hear and have not very harsh sounds and are sweet and not very cruel the experts should write Nāṭakas which are to contain good counsels.

*Endearing terms of address for the beloved one*

297. Now listen about terms which women in love are to use to their beloved ones when the Amorous Union takes place.

298. Such terms are "dear" (*prīya*), "beloved" (*kānta*), "affectionate" (*vinīta*), "lord" (*nāṭha*), "master" (*svāmi*), "life" (*jīvita*) and "joy" (*nandana*) when they are pleased.

*Angry terms of address for the beloved one*

299. In case of anger, terms generally used may be "ill-natured" (*dubhīla*), "tyrant" (*durācāra*, lit. ill-doing), "deceitful" (*śatba*), "hostile" (*vāma*), "indifferent" (*virūpa*), "shameless" (*nirajāna*) and "cruel" (*nisthura*).

*Endearing terms of address*

300. He who does nothing undesirable, speaks nothing improper, and always conducts himself uprightly is called "dear" (*prīya*).

301. He in whose lips or [other parts of] the body no sign of Amorous Union with another woman is visible is called "beloved"

302. He who even in his anger does not cross words [with the woman he loves] and does not use any harsh word is called "affectionate".

303. He who maintains an intercourse with a woman

295 <sup>1</sup> See above 292-293 note.

298 <sup>1</sup> BhP. (p. 107, l. 7-9) has eleven terms.

299 <sup>1</sup> BhP. (p. 108, l. 10-11) has eight terms.

301 <sup>1</sup> Cf. BhP. p. 107, l. 14-15.

by sweet words (*sāma*, lit. conciliation), gifts (*dāna*) for giving enjoyment, caress and maintenance, is called "lord".

304. He who is a well-wisher [of his beloved woman], is able to protect her, is not conceited or jealous and always alert on every occasion, is called "master".

305. He who takes the woman to the bed to please her tactfully by [providing] enjoyments according to her wishes and desires, is called "life".

306. He who is high-born, patient, clever, kind, master of words and fit to be praised among women friends, is called "joy".

307. These words are used to lighten the charm of intercourse. I shall now speak of words which indicate an want of love. Listen about them.

### *Angry terms of address explained*

308. He who is cruel, impatient, conceited, shameless, bragging, given to crossing words, is called "ill-natured" (*dubśila*).

309. He who restrains indiscretely a woman's movement or beats her or uses harsh words to her, is called a "tyrant".

310. He who for his own purpose speaks sweet words but does not put them into practice is called "deceitful".

311. He who even being forbidden to do anything does that very thing, and resolutely, is called "hostile".

303 <sup>1</sup> Cf. BbP. p. 107b, l. 16-17.

304 <sup>1</sup> Cf. BbP. p. 107b, l. 18-19

305 <sup>1</sup> Cf. BbP. p. 108b, l. 4-5; the term here is *jīvēśa*, 'lord of life.'

306 <sup>1</sup> Cf. BbP. p. 108b, l. 2-3.

308 <sup>1</sup> Cf. BbP. p. 108b, l. 14-15

309 <sup>1</sup> Cf. BbP. p. 109, l. 4-5.

310 <sup>1</sup> Cf. BbP. p. 108b, l. 20, p. 109b, l. 1.

311 <sup>1</sup> Cf. BbP. p. 108b, l. 12-13.



312. He who has fresh wounds [received from a another woman] and is proud of it and remains silent is called "indifferent".

313. He who approaches the woman more resolutely than ever even when he is guilty [towards her] and bears the marks of such a guilt and is forbidden to approach, is called "shameless".

314. He who being guilty towards her tries to enjoy a intercourse with a woman by force, and does not think of conciliating her, is called "cruel".

315. These are the ways of using words to indicate whether a lover is dear or not so. In different circumstances<sup>1</sup> one should use them discretely<sup>1</sup>.

316. In songs [mentioning such a situation] there should be application of gentle dance of the Erotic Sentiment<sup>1</sup> and the [representation of] fatiguing acts of love.

317. When there is a man in the sky alluding to another person, and his word suggests the Erotic Sentiment, the same should be the mode of representation [on the part of a woman].

318. These should also be the procedure when a [similar] act relating to the Erotic Sentiment takes place in a Nāṭaka, with regard to a male.

319. This is the rule about the representation of incidents relating to the harem. I shall now describe in due order the rules regarding the goddesses (lit. celestial females)<sup>1</sup>.

#### *Goddesses in human roles*

320. The dress of goddesses is always brilliant, their

312 <sup>1</sup> Cf. BhP. p. 108b, l. 14-15.

313 <sup>1</sup> Cf. BhP. p. 108b, l. 18-19

314 <sup>1</sup> Cf. BhP. p. 108b, l. 20-21.

315 <sup>1</sup> That is in irony (*śollanṭibhāṣa-bhāṣita*). See SD. 107.

mind is always full of joy and their time is always passed happily and in sports.

321. Celestial males have no jealousy, anger and pride in life, and they require no propitiation of their females.

322. When celestial women unite with human beings they are to assume all the Psychological States of a mortal.

323. When celestial women sustain a fall [from the heaven] due to a curse, their union with human males and the mode of approach should be likewise

324. [Remaining] invisible, she should tempt them with her voice and with [the scent of] flowers in her decoration and then revealing herself for a moment she should disappear.

325. The Hero is to be maddened by a display of dresses, ornaments, garlands and letters and such other means.

326. Love growing out infatuation will be pleasing, and that [love] which is natural will not cause such abundant feelings.

327. Being reduced to human existence celestial males should assume all the Psychological States which are proper for men and should behave like them.

328. This should be the practice in connexion with kingly Etiquette in relation to the harem. The Etiquette in relation to the outsiders will be treated in rules regarding Courtezans (*vaiśika*).

Here ends Chapter XXIV of Bharata's Nāṭyaśāstra  
which treats of the Harmonious Representation.

## CHAPTER TWENTYFIVE

### DEALINGS WITH COURTEZANS

#### *The definition of an Expert Gallant*

1. One excelling (*viśeṣayet*)<sup>1</sup> in all the arts (*kalā*)<sup>2</sup> is called a Vaiśeṣika (specialist) or one is also called Vaiśika because of his dealings with the courtezans (*veśyopacāra*)<sup>3</sup>.

2. A man who has learnt all the arts (*kalā*)<sup>1</sup> and is an adept in all the crafts (*śilpa*)<sup>2</sup> and can [besides] captivate the heart of women, is called a Vaiśika (Expert Gallant)<sup>3</sup>.

#### *Qualities of an Expert Gallant*

3. His thirtythree [characteristic] qualities are briefly of three classes physical, extraneous (*ābhārya*) and psychological (*sahaja*, lit. natural).

4-7. One who is well-versed in the Śāstras, skilled in arts, crafts, well-formed, pleasant-looking, powerful, possessing self-command, desirable age, dress and pedigree, is

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1 <sup>1</sup> See BhP p. 106, 1-10.

<sup>2</sup> These are generally considered to be sixtyfour in number. See Vātsyāyana, KS I. 3. 34. But the Jains have their number as seventytwo (See Amulya Chandra Sen, "Social Life in Jain Literature," Calcutta, 1933 pp. 12-15).

<sup>3</sup> This etymology is sensible. For *veśa* (residence of courtezans) is connected with *veśyā* (woman who is available for all the members of the tribe or the settlement).

2 <sup>1</sup> See above 1 note 2.

<sup>2</sup> The word *kalā* is usually synonymous with *śilpa*. For the most of the sixtyfour items included by Vātsyāyana (I c) are nothing but crafts. But when the two words are used together in a sentence, *śilpa* may be taken in the sense of 'craft' only.

<sup>3</sup> Another name for *vaiśika* (Expert Gallant) seems to be *vats*. See KS. I. 4. 16; SD. 80 and also XXXV. 74.

4-7 <sup>1</sup> See BhP. p. 106, 1 2-9.

friendly (*surabhi*), sweet-tempered munificent, p. . .  
 from bragging, fearless, accustomed to use sw. . .  
 clever, elegant, clean [in his habits], expert in the . . . of  
 love, honest, able to act suitably to time and place . . . speaker  
 of no pityful words, accustomed to speak smilingly eloquent  
 careful, sweet-tongued, greedless as a partner, full of faith,  
 firm in resolve, not rash, making confidence to accessible  
 (*gamyā*) women and has a sense of self-respect, is called an  
 Expert Gallant.

8. [According to another authority] his six [special]  
 qualities are: that he should be devoted [in his love affairs],  
 clean [in his habits], self-possessed, honest, dignified, have  
 a [suitable] age and able to talk on varied topics (*citrābhi-  
 dbāyī*).

#### *A female Messenger*

9-10. A wise woman, female story-teller, a female  
 ascetic or a woman of the stage<sup>1</sup>, an intelligent woman, a  
 female neighbour, a female friend, a maid-servant, an un-  
 married girl, a crafts-woman<sup>2</sup>, a foster-mother, a nun<sup>3</sup> or a  
 female fortune-teller [can be employed as female] a Messen-  
 ger<sup>4</sup>.

#### *Qualities of the Messenger*

11. A wise person should never engage as a Messen-  
 ger any person (lit. male or female) who is foolish, beautiful,  
 wealthy or diseased<sup>5</sup>.

12. Any woman should be engaged as a Messenger  
 when she knows the art of encouraging [the beloved], is  
 sweet in her words, honest, able to act suitably to the

9-10 <sup>1</sup> Ag. explains *raigopāṇinī* as *rajaśastrī*.

<sup>2</sup> Cf. DR. II. 29; SD. 157 separate the words *kāra* and *śilpī*.

<sup>3</sup> A nun of the heretical sects like the Buddhists. See note 4 below.

<sup>4</sup> Cf. KS. V. 4. 23.

11 <sup>5</sup> Cf. BhP, p 94 (1.9-10).

occasion, charming in her behaviour and is able to keep secrets<sup>1</sup>.

13. She should encourage [the beloved one] by mentioning the various causes and should communicate the exact words [of the latter] and describe his condition<sup>2</sup>.

14. Besides female Messenger should make an exaggerated statement about his birth, wealth and [capacity for], intercourse and speak freely about the purpose [of her visit]

15. The Messenger should in various ways bring about for the man an Union with a woman who is in love for the first time or a beloved woman who has been angry with him<sup>1</sup>.

16-17. The first meeting of men [with women] may be made during a festive night, in her house, in a park, in the house of a kinsman, a foster-mother or a female friend or in a dinner-party or on the pretext of seeing a sick person, or in an empty house<sup>1</sup>.

18. After meeting a woman in one of these various ways one should carefully observe from different marks whether she is attached or the opposite.

*A woman excessively overcome with love*

19. The woman who from her natural feelings is smitten with love and does not conceal her amorous behaviour [at the sight of the beloved] is said to be "overcome with love" (*madanātura*).

12 <sup>1</sup> Cf. KS. I 5. 28, SD. 158.

13 <sup>1</sup> Cf. KS. I. 5 28, BhP. p. 94. l. 4-13.

14 <sup>1</sup> Cf. KS. I 5 28, BhP. p. 94. l. 11-13.

15 <sup>1</sup> Cf. BhP. p. 94. l. 14-15.

16-17 <sup>1</sup> See Ag <sup>2</sup> Cf. BhP. p. 64 l. 16-19.

*An attached woman*

20-23. When a woman speaks of her lover [20-23] qualities to her friend, gives him her own money [24-27] his friends, hates his enemies, seeks to unite with him, becomes much pleased to see him, looks pleased after a talk about him, sleeps after he has slept, kisses after he has kissed her, rises [in the morning] before he gets up, puts up with suffering [for his sake], remains the same in happiness and in misery, and never becomes angry, she is said to be "attached" (*anuraktā*).<sup>1</sup> These indicate her characteristics.<sup>2</sup>

*A hostile woman*

24-27. The characteristics of a hostile woman are as follows: when kissed she wipes off her mouth, speaks unpleasant words, becomes angry even when sweet words have been spoken to her, hates his friends, praises his enemies, lies down on the bed with her back turned against him, goes to bed first, is never pleased even after a great deal of honour [has been shown her], never puts up with suffering, becomes angry without any provocation, does not look at him or greet him. The woman who betrays these signs should be marked as "hostile" (*viraktā*).<sup>3</sup>

*Winning back of woman's heart*

28-29. [The following measures may lead to] the winning (lit. taking) back of a woman's heart: display of wealth, showing of good-will, proposal of giving money,<sup>1</sup> [actually] giving money, pretending to give her up and making gestures of attachment (*bhāvopakṣepa*).<sup>2</sup> from near.

20-23 <sup>1</sup> See BhP. p. 115, l. 2-3.

24-27 <sup>1</sup> BhP. p. 116, l. 4-5, 13, 6, also 7-12, 14-19.

28-29 <sup>1</sup> See Ag. <sup>2</sup> See Ag.

*Causes of hostility*

30-31. A man or a woman becomes hostile to the lover due to poverty, disease, misery, harshness, want of learning, going abroad, offended self-esteem, excessive greed, transgression [of good conduct], coming back late [at day or at night] and resorting to undesirable acts.<sup>1</sup>

*Acts winning woman's hearts*

32. In connexion with love, one's acts should be capable of winning the heart (lit. attachment) of women. By these [acts] a woman may be pacified and won over.

33-35. A covetous woman should be won over by [making her] a gift of money, a learned woman by knowledge of arts, a clever woman by sportfulness, a sensitive woman by acting according her desire, and making her accept ornaments will induce her to an intercourse; a woman who hates man is to be propitiated by stories to her liking, a girl below sixteen (*bālā*) by a present of play-things, a terrified woman by cheering her up, a proud woman by servile attendance and a noble lady by the practice of arts<sup>1</sup>.

*Three types of woman*

36. Three are the natures of women, superior, middling and inferior. But the nature of courtezans are appropriate to their own class.

*A superior woman*

37-39 The woman who remains unperturbed when she has been offended, does not use harsh words to her beloved one, has a short-lived anger, possesses skill in arts, is desired by men for her high birth, wealth, capacity for giving enjoyment and the like, is an expert in the acts of love (*kāmatantra*), is honest, possesses physical charm, becomes angry only when

there is a [proper] cause, speaks without malice and the proper occasion [for all acts] is fit for sexual union is (*subhagā*)<sup>1</sup> of the superior class.<sup>2</sup>

*A middling woman*

40-41. The woman who desires men and is desired by men, is skilled in the acts of love, jealous of her rivals, is overcome with malice, is not sincere and has short-lived anger, is proud, and can be pacified in a moment, is of the middling class<sup>3</sup>.

*An inferior woman*

42. The woman who is angry without a suitable cause, ill-natured, very proud, fickle, harsh, and remains angry for a long time, is of the inferior class.<sup>4</sup>

*Four stages of a woman's youth*

43. The youthful exploits of women when they have tasted love's pleasures are manifested in four stages through dresses, limbs and their movements as well as [inner] qualities<sup>5</sup>.

*Primary youth*

44. The primary youth which has an enthusiasm for sexual acts, is characterised by plump thighs, cheeks, hips, lips and breasts which are firm and conducive to (lit. charming in) love's pleasures<sup>6</sup>.

*Secondary youth*

45. The secondary youth which affords the best pleasure of love is characterised by full and round limbs, plump breasts and slender waist<sup>7</sup>.

37-39 <sup>1</sup> A woman who has proper age and health.

<sup>2</sup> Cf. BhP. p. 102, l. 1-5.

40-41 <sup>3</sup> Cf. BhP. p. 102, l. 6-9.

42 <sup>4</sup> Cf. BhP. p. 102, l. 10-13.

43 <sup>5</sup> Cf. BhP. p. 103, l. 10.

44 <sup>6</sup> Cf. BhP. p. 103, l. 11-16.

45 <sup>7</sup> Cf. BhP. p. 104, l. 2-11.



*Tertiary youth*

46. The tertiary youth is provided with all kinds of beauty, exciting sexual desire and is maddening and rich in various qualities<sup>1</sup>, and in it sexual passion adds to a woman's graces.

*Quarternary youth*

47-48. The quarternary youth which is the enemy of intercourse comes when the primary, the secondary and the tertiary youths have gone by<sup>1</sup>. It is characterized by reduced physical charm due to slightly pale cheeks, hips, lips breasts as well as an enthusiasm for sexual acts<sup>2</sup>.

*Behaviour in the primary youth*

49. A woman in her first youth is to be known as one who cannot take much pains, is neither pleased nor displeased with her (female) rivals and is attached to persons of mild qualities<sup>1</sup>.

*Behaviour in the secondary youth*

50. A woman in her secondary youth takes offence lightly, and her anger and malice are also not great, and in her anger she remains silent<sup>1</sup>.

*Behaviour in the tertiary youth*

51. A woman in her tertiary youth is an expert in intercourse, full of malice for her rivals, has many qualities and is not secretive and shows pride in her acts<sup>1</sup>.

*Behaviour in the quarternary youth*

52. A woman in her quarternary youth is capable of

46 <sup>1</sup> Cf. BhP. p. 104, l. 13-14.

47-48. <sup>1</sup> Through over-indulgence in sexual acts it may come even after the first or the second stage. <sup>2</sup> Cf. BhP. 105, l. 1-6.

49 <sup>1</sup> Cf. BhP. p. 104, l. 2-6.

50 <sup>1</sup> Cf. BhP. p. 104, l. 13-18.

51 <sup>1</sup> Cf. BhP. p. 105, l. 2-4

captivating a man, has no malice to her rivals even if she is an expert in love's enjoyments, and she always desires to remain unseparated [from her beloved man]<sup>1</sup>.

*Five types of men*

53-54. These are the four stages of youth for the Heroine in a drama. I shall now describe the types (lit. qualities) of men with regard to the practice of amours. With reference to their dealings (lit. application) with women they are of five types, such as is "clever", "superior", "middling" "inferior" and "novice" (*vritaka*).<sup>1</sup>

*A clever man*

55. A man is to be known as "clever" when he is sympathetic, able to endure hardship, skilled in pacifying anger in connexion with love, expert in sexual acts, and is honest, suppliant and not self-willed.

*A superior man*

56-57. A man is to be known as "superior" when he does not do anything displeasing, when he comes to know of her slight aversion, or has found out her motive completely, and has a good memory and self-command, is dignified, and knows thoroughly the mysteries of [human] feelings (lit. heart). One who is sweet [in manners], munificent and feels love, but is not overcome by passion, and when insulted by a woman gets disgusted with her, is also [to be known as] a "superior" man.<sup>2</sup>

*A middling man*

58. A level-headed man who tries to understand by all means a woman's feelings of and is disgusted with her

52 <sup>1</sup> Cf. BhP. p. 105, l. 8-10.

53-54 <sup>1</sup> Cf. BhP. 91, l. 20ff.

56-57 <sup>1</sup> Cf. DR. II. 3-62, BhP. p. 92 l. 2-3

on discovering any of her deceit, is to be known as "midding".

59. A man who makes a gift in proper time, does not have much anger even when he is insulted, but on discovering her slight act of deceit, gets disgusted with a woman, is to be known as "midling".

*An inferior man*

60-61. A man who shamelessly approaches a woman with a steadfast love even when she has insulted him, has passed to another and has withdrawn her love due to her attachment for another, and loves her openly and more strongly in spite of a friend's advice to the contrary even when he has come to know directly of her deceit, is to be known as "inferior".

*A novice*

62-63. A man who does not care for fear or anger, is foolish, has naturally excessive feeling, is obdurate, artless in acts of love, not rough in love-quarrels [and] in strikings connected therewith, and a plaything of women, is to be known as "novice".

*Psychological approach to women*

64. Women are of different nature<sup>1</sup> and their hearts are mysterious. Hence a wise man should make to them approaches as befit their respective spirits.

65. A man should deal with a woman according to the Science of Erotics after he has measured through different means her love or its absence.

66. Such means are: Conciliation (*sāma*)<sup>1</sup>, Gift (*prādāna* := *dāna*), Discord (*bheda*), Chastisement (*daṇḍa*) and Indifference (*upekṣā*) to women.

59 <sup>1</sup> K. reads this as follows: सर्वार्थं नश्यत्यो मादग्रहं करोति नारीणाम् ।  
द्विषिदोषं दृष्ट्वा विरज्यते मय्यनोऽयमिति ॥

66 <sup>1</sup> Cf. BhP. p. 214. l. 7. These terms have been from the Arthasāstra.

### *Conciliation*

67. That which is effected through a projection of one's own self by saying "I am yours", "You are mine" "I am dear to you", "you are dear to me" is called Conciliation.

68. Giving wealth according to the measure of one's property in season and out of season, and concealing the same under some pretext is called Gift<sup>1</sup>.

### *Discord*

69. Showing the faults of her dear one by some means, is Discord.

### *Chastisement*

70. An indifferent woman is to be re-united by Conciliation, a covetous one by giving her wealth, and a woman attached to another person should be won over by Discord.

71. When from a changed attitude a woman deteriorates into a wicked one, she should be chastised with slight beating,<sup>2</sup> and restraint of her movement.

72. If after an exhaustive adoption in due order, of means such as Conciliation and the like, a woman does not come under control then a clever man should be indifferent to her.

### *Reading a women's heart from her behaviour*

73. It is from the expression of her face or from her eyes or from the movement of her limbs that one is to know whether a woman hates a man or loves him or is indifferent to him.

68 <sup>1</sup> That is, in joys and sorrows (Ag).

71 <sup>1</sup> Ag. explains this as *deśāntara [pa] lāyāyanam puruṣāntara-gamanam*.

<sup>2</sup> The husband's conjugal right of punishment such as blows with a chord or a rod is often referred to in the Smṛti lit. (Mann. 8, 299f; Sankha, 4 16 etc.) See also Kauṣīlya III 3. and Jolly. Hindu Law and Customs. p 145

*A courtesan's mercenary treatment of men*

74. Courtezans except when they belongs to gods or the king are always available for money to a man whether he is dear to them or not,

75-76 [To them] a man [giving money] becomes dear even if they hated him before, becomes dearer than ever if she already was dear to them, is admitted as well-behaved even if he is wicked, and as possessed of good many qualities even if he has none.

On seeing him their eyeballs dance [in joy] and they smile as it were with eyes, and due to simulation of [proper] feeling their faces assume an agreeable colour.

77. Passion arises in them after they have been treated with proper means or have been separated [for some time], just as fire comes out of wood.

78. This is the traditional method of dealing with women so far as courtezans are concerned. This should be utilized in suitable manner in the Nāṭaka or the Prakaraṇa.

79. This is the method of dealing with courtezans to be followed by the experts. Now listen about the Varied Representation.

Here ends the Chapter XXV of Bharata's Nāṭyaśāstra,  
which treats Dealings with Courtezans.

## CHAPTER TWENTYSIX

### VARIED REPRESENTATION

1. The speciality in the representation through Gestures and the like, which occurs from time to time, but has not been mentioned [before] when stated in diverse ways, is known as the Varied Representation (*astrābbhinaya*).<sup>1</sup>

*Day, night and seasons etc.*

2-4. To indicate morning and evening, day and night seasons, clouds, forest-region, wide expanse of water, directions, planets, stars and anything that is somewhat fixed, one is to make the following gestures: two hands raised with *Patākā*<sup>1</sup> and *Svastika*<sup>2</sup> gestures, *Udvāhita* head<sup>3</sup> looking upwards with various eyes [fitting each occasion].

*Objects on the ground*

5. With the same<sup>1</sup> gestures of the hands and of the head together with the eyes looking downwards, one is to indicate [objects] resting on the ground.

*Moonlight, happiness and air etc.*

6. To indicate moonlight, happiness, air, flavour (*rasa*) and smell, one is to use gestures for representing touch and horripilation.

*The sun, dust and smoke etc.*

7. To indicate the sun, dust, smoke and fire one is to cover one's face with clothes. And heat of the ground and heat of the sun are to be indicated by a desire for a shady place.

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1 <sup>1</sup> Their collective use as under 5-20 below. Ag. makes a scholastic discussion on the justification of the term *astrābbhinaya*. But this does not appear to be convincing.

2-4 <sup>1</sup> See IX. 17-26

<sup>2</sup> See IX. 134

<sup>3</sup> See VIII. 27

5 <sup>1</sup> As described above.

*The mid-day sun*

8. The mid-day sun is to be indicated by looking upward with half-shut eyes, and the rising or the setting sun by a representation of the idea of depth.

*Pleasant objects*

9. To indicate anything pleasant and happy, one is to use gestures for representing the touch of one's body together with horripilation.

*Sharp objects*

10. And to indicate things of sharp nature one is to use gestures for representing touch of one's limbs and uneasiness and to narrow down one's mouth.

*Deep and exalted feeling*

11. To indicate these in connexion with deep and exalted feelings one is to have the Sauṣṭhava<sup>1</sup> of the limbs and a display of pride and conceit.

*Necklace and flowers etc.*

12. To indicate a necklace and a flower garland one is to hold the two Arāla hands<sup>2</sup> in the place where the sacred thread is held and then to separate them from the Svastika<sup>3</sup> position.

*The idea of entirety*

13. To indicate the sense of "entirety" one is to move on the index finger, look round and press the Alapallava hand.<sup>4</sup>

*Audible or visible objects*

14. To indicate anything audible or visible whether it relates to the speaker or to the person spoken to, or to anyone else, one should point to the ears and eyes respectively.

11 <sup>1</sup> See IX. 88-91.

12 <sup>2</sup> See IX. 46-52.

13 <sup>3</sup> See IX. 90.

<sup>4</sup> See IX. 134.

*Lightning and shooting stars etc.*

15. Lightning, shooting stars, peals of thunder [arks [of fire] and flame should be indicated by relaxed limbs and fixed look.

*Repugnant objects*

16. To indicate anything repugnant to oneself, or to avoid its contact one is to practice Udveṣṭita<sup>1</sup> and Parāvṛtta (Parivartita)<sup>2</sup> Karaṇas of hands and to bend the head and to look obliquely.

*Hot wind and heat etc.*

17. To indicate hot wind, heat from the sky, warding off of dust, rains, insects and bees one should cover one's face,

*Lions and bears etc.*

18. Lions, bears, monkeys, tigers and other beasts of prey should be indicated by holding Padmakōśa<sup>3</sup> hands downwards in the form of a Svastika.

*Worshipping superiors*

19. To indicate worshipping the feet of the superiors (guru) one should hold Tripatāka<sup>4</sup> and Svastika<sup>5</sup> hands, and taking up of the goad or the whip should be indicated by Svastika and Katakā [mukha]<sup>6</sup> hands.

*Numerals*

20-21. Numerals from one to ten should be indicated by fingers [of corresponding number]. Multiples of tens, hundreds and thousands are to be indicated by the two Patākā hands.

22. Any number above ten should be indicated by speech [only] and by indirect representation.<sup>7</sup>

16 <sup>1</sup> See IX. 208.      <sup>2</sup> See IX. 210.

18 <sup>1</sup> See IX. 80

19 <sup>1</sup> See IX. 26-32.      <sup>2</sup> See IX. 134.      <sup>3</sup> See IX. 61-64.

22 <sup>1</sup> This is not clear.



*Umbrellas and banners etc.*

23. Umbrellas<sup>1</sup>, banners and banner-staffs should be indicated by representation of the holding of any staff, and different weapons by the manner of holding them.

*Memory and meditation etc.*

24. Memory and meditation should be represented by indicating attention, downcast eyes, slightly bent head and the left hand with the Sandamśa<sup>1</sup> gesture

*Height*

25. Offsprings and height should be indicated by making the head Udvāhita<sup>1</sup> and holding the Hamsapakṣa<sup>2</sup> hands, on the right side.

*Past and cessation etc.*

26. The idea of past, cessation, destruction or words listened, is to be indicated by carrying from the left the 'Arāla<sup>1</sup> hand on the head.

*Autumn*

27. Autumn should be indicated by representing a composure of all the senses, brightness of all the directions and a beautiful landscape.

*Early winter*

28. Early winter (*bemanta*) should be indicated by the superior and the middling characters through narrowing down their limbs and seeking the sun, fire and [warm] clothing.

29. The same should be indicated by the inferior characters through groaning (*kūjana*), clicking (*śitkāra*), and trembling of the head and of the lips and the clattering of teeth.

24 <sup>1</sup> See IX. 109.

25 <sup>1</sup> See VIII. 27.

26 <sup>1</sup> See IX. 46-52.

<sup>2</sup> See IX. 105.

30. The superior characters also may sometimes indicate the winter in this manner, if due to fate they are in a miserable condition.

### *Winter*

31. One is to indicate the winter by the representation of smelling the flowers, [of the season], drinking wine<sup>1</sup> and of feeling an unpleasant wind.<sup>1</sup>

### *Spring*

32. The spring (*vasanta*) is to be indicated by the representation of acts of rejoicing, enjoyments and festivities and a display of various flowers [of the season].

### *Summer*

33. The summer is to be indicated through the representation of the heat of the earth, fans, wiping off sweat and feeling the hot wind.

### *Rains*

34. The rainy season (*prāṇs*) is to be indicated through the representation of the Kadamba, the Nimba and the Kutaja flowers, green grass, Indragopa insects and groups of peacocks<sup>1</sup>.

### *Rainy night*

35. A night in the rainy season should be indicated by the loud sound of the masses of clouds, falling showers of rain, as well as lightning and peals of thunder.

### *Seasons in general*

36. Each season should be indicated by the sign, costume, activity or scenery which is proper to it or whatever is [specially] desired or avoided (lit. undesired) in it.

37. These seasons according to the necessity should be indicated with proper Sentiments as being full of happiness

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31. <sup>1</sup> See RS. V. 5 and 10.

for those who are happy, and full of distress for those who are afflicted.

### *Psychological States*

38. Psychological States<sup>1</sup> should be indicated by the representation of the Determinants (*vibhāva*)<sup>2</sup> and similarly the Psychological States are also indicated (lit, accomplished) by the representation of Consequents (*anubhāva*)<sup>3</sup>.

### *Determinants*

39. Acts connected with the Determinants should be represented by means of the Consequents; and the Psychological States relate to the representation of one's own self, and the Determinants relate to an exhibition of another person [in relation to the self]<sup>4</sup>.

40. A preceptor, a friend, an affectionate companion (*sakbā*), a relation from the mother's or the father's side, who may come and be [respectfully] announced<sup>1</sup> [properly], is called a Determinant<sup>2</sup>.

### *Consequents*

41. The honour shown to him<sup>1</sup> by rising from the seat, by offering him presents and a seat, and by using respectful words, are called the Consequents.

42. Similarly in other cases also, from an observation of different incidents [in a play] one should find out the Determinants and the Consequents from actions [related to them].

38 <sup>1</sup> K reads before this the following text which in trans. is as follows: He who is imbued with a state pleasant or otherwise, looks under its influence everything as permeated with it. For the def. of *bhāva* see VII. 1-3.

<sup>2</sup> See VII 3-4

<sup>3</sup> See VII 4-5.

39 <sup>1</sup> See Ag on their point

40 <sup>1</sup> This is only an example of one of the many *vibhāvas* which may lead to the many Psychological States,

41 <sup>1</sup> One of the persons mentioned in 40 above.

43. Reply to a message given to the Messenger called a Consequent marked by such a reply.

44. In these ways the Determinants and the Consequents are to be represented by men as well as women.

*General directions for the representation*

45. In the representation of their own nature, men should assume the Vaiṣṇava posture<sup>1</sup> and women the Āyata<sup>2</sup> or the Avahittha<sup>3</sup> postures in relation to [appropriate] actions.

46. [But] there occurring special need for the same, other postures may [also] be introduced for the representation of different Psychological States in special types of play.

*Men's and women's efforts*

47. Efforts of men should be characterized by patience as well as by sportful limbs, and those of women by delicate Aṅgahāras.<sup>4</sup>

*Women's movements of limbs*

48. Women's movement of hands, feet and other limbs should be graceful (*lalita*) while men's movement of these should be restrained (*dbīra*) as well as vehement (*udbata*)<sup>5</sup>.

*Meaning of words*

49. Representation of the meaning of words are to be made differently by men and women. I shall explain them in due to order through the Psychological States and the Consequents proper to them.

*Joy*

50. One should indicate one's joy (*barsa*) by embracing the [other's] body, by smiling eyes as well as by hortipilation.<sup>6</sup>

51. An actress (*nartakī*) should indicate joy by sudden hortipilation, tearful eyes, smiling words and a loving attitude.

45 <sup>1</sup> See XI. 51-52.

<sup>2</sup> See XIII. 157-170.

<sup>3</sup> *ibid.*

47 <sup>4</sup> See IV. 170ff.

*Anger*

52. One should indicate anger by upturned red eyes, biting of lips, [deep] breathing and trembling of limbs.

*Jealous Anger of women*

53-54. Jealous Anger (*īrsyākrodha*) of women should be indicated by tearful eyes, tremor of the chin and of the lips, shaking of the head, knitting of the eye-brows, keeping silent, curling of the fingers, giving up garlands and ornaments and assuming the *Āyata* posture (*stbāna*)<sup>1</sup>.

*Men's sorrow*

55. Men's sorrow should be indicated by much breathing and sighing, thinking with a downcast face and speaking to the sky.

*Women's sorrow*

56. Women's sorrow should be indicated by weeping<sup>1</sup>, sighing, striking the breast, falling on the ground and striking [the body against] the ground.

57. Crying<sup>1</sup> which has been mentioned before as arising from tears of joy and from jealousy, should be applied in case of women and of inferior male characters.

*Men's fear*

58. Men's fear should be indicated by acts of consternation (*sambhrama*), and of dismay (*udvega*), fall of weapons [from their hands], as well as patience, excitement and force.

*Women's fear*

59-60. Women's fear should be indicated by eyes with moving eyeballs throbbing and shaking limbs, glancing sideways for fear (lit. terrified heart), looking for someone to rescue them, weeping loudly and putting their arms round [the dear one staying close by].

*Women's intoxicated condition*

61. Intoxicated conditions (lit. intoxication) which have

been mentioned before should be applied to women, and of the inferior type.

61-62. Women's intoxication should be indicated by delicately faltering movements trying to grasp something (lit. the sky), rolling of eyes, of uttering indistinct (*calagna*) words and shaking of limbs.

63. These are the rules to be followed in a theatrical production for the representation of men's or women's Psychological States when occasion for these will arise.

64. In a theatrical production the Psychological States of women are all to be made graceful (*latita*) and that of men endowed with self-control and equanimity.

#### *Parrots and Sārīkās*

65. Parrots, Sārīkās and small birds like these, are to be indicated by two moving fingers in the Tripatāka hand.

#### *Big birds*

66. But birds like peacocks, cranes and swans which are naturally big are to be indicated by proper Recakas and Aṅgahāras.

#### *Asses and camels etc.*

67. Asses, camels, elephants, lions, tigers, cows, buffaloes and the like should be indicated by Gaits and gestures [suitable to them]<sup>1</sup>.

#### *Bhūtas and Pisācas etc*

68-69. Bhūtas, Pisācas, Yaksas, Dānavas and Rākshasas when they are not visible, should be indicated by the Aṅgahāras. But when they are visible they should be indicated by [the representation of] fear, dismay and astonishment.

70. When they remain invisible, gods are to be indicated according to the necessity by making obeisance to them and by movements suitable to the Psychological States.

*Greeting an invisible person*

70-71. Greeting a man when he is invisible is to be indicated by touching the head with the Arāla hand<sup>1</sup> raised from the side.

*Greeting gods and superiors etc.*

71-72. Greeting gods, superiors (*guru*), and ladies is to be indicated by the Katakāvardhamāna or the Kapota hand<sup>2</sup> [touching the head similarly].

72-73. Gods and honourable persons when they appear in person should be indicated by representing the deep influence [they have over the surroundings].

*A great crowd and friends etc.*

73-74. A great crowd, friends, Vitas and crooks are to be indicated by means of the Parimandala (Uromaṇḍala) hand.

*Mountains and tall trees etc.*

74-75. Mountains in connexion with their height, and tall trees are to be indicated by lifting upwards the outstretched hands.

*Wide expanse of water*

75-76. A wide expanse of sea-water is to be indicated by two Patākā hands thrown out [side-ways], and heroism, haughtiness, pride, magnanimity and growth upwards also should be indicated<sup>3</sup> by placing the Arāla hand on the forehead.

77-78. The two Mrgaśirsa hands<sup>1</sup> turned away from the breasts and held out quickly at a distance, will indicate anything made uncovered (*apāvṛta*).

70-71 <sup>1</sup> See IX. 46 52

71-72 <sup>1</sup> See IX. 136

73-74 <sup>1</sup> See IX. 196.

77-78 <sup>1</sup> See IX. 86,

<sup>2</sup> See IX. 129

*A house and darkness etc.*

78-79. Darkness in a house, a hole or cave is to be indicated by holding slightly stretched hands which have the palms upturned and which point downwards

*Love-sick, cursed and possessed persons*

79-80. Persons who are love-sick or under a curse or are possessed of some evil spirit or enfeebled in mind by fever, should be represented by [suitable] movements of their face and other limbs.

*A swing*

80-82. A swing should be indicated by the representation of its movement, agitation of the limbs and the holding of the strings. It is by acting like this (lit. then) that the moving swing will be perceptible [to the spectators], and persons occupying their seats [just after representing a swing] will be taken as moving in a swing.

82-83. I shall now speak of [the indication of] "Speaking to the Sky" (*ākāśavacana*), "Speaking Aside" (*ātmagata*), "Concealed Speaking" (*apavāntaka*) and "Private Personal address" (*janāntika*).

*Speaking to the Sky*

83-85. Addressing someone staying at a distance or not appearing in person or indirectly addressing someone who is not close by, is called Speaking to the Sky.<sup>1</sup> This mode of speaking will present [the substance of] a dialogue by means of replies related to various [imaginary] questions (lit. causes) which may arise out of the play.<sup>2</sup>

*Speaking Aside*

85-87. When overwhelmed with excessive joy, intoxication, madness, fit of passion, repugnance, fear, astonishment,

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83-85 <sup>1</sup> See Ag.



anger and sorrow, one speaks out words which are in one's mind (lit. heart), it is called Speaking Aside. This including arguments, is often to be used in plays like the Nāṭaka.

### *Concealed Speaking*

And Concealed Speaking (*apavāṛstaka*) is related to secrecy.

### *Private Personal Address*

88-89. When out of necessity persons standing close by are [supposed] not to hear what is spoken to someone else, this constitutes Private Personal Address (*janāntika*)<sup>1</sup>.

### *Thinking within oneself*

It relates to something within one's self (lit. heart) which is a matter of deliberation<sup>2</sup> and feeling<sup>3</sup> and [which is indeed a kind of Speaking Aside.

### *Speaking in one's ears*

Words in a play, which are connected with secrecy should be spoken in one's ears preceded by "so, so."

90. When one is to speak from necessity of something which has occurred earlier, for avoiding repetition, this should be [similarly] spoken in one's ears.

91. Without making any confusion (lit. mistake) [among these] one should resort to Speaking to the Sky, Private Personal Address and Speaking Aside which will [relate sometimes] to a visible or an invisible person and

88-89 <sup>1</sup> It is because both the *janāntika* and the *apavāṛstaka* are supposed to be inaudible to others on the stage. Ag. quotes a view on their distinction as follows अन्ये त्वाहु उभयमप्येतज्जनान्तिकमेव यावतो हि जनस्य तद् बहुष्यं तावतोऽन्तिके सामीप्ये तदुच्यते यत्तु तस्मात् परम् उद्दिश्य नीच्यते अथ च परः शृणोत्वयमेवाशयो वचने तदपवारितकेन निगूढेण भावेनाशयेन संयुक्तम्.

And a late writer says : इह यद्वृत्तमेकस्यैव गोप्यं बहूनामगोप्यं तज्जनान्तिकम् तद्विपरीतम् अपवारितम्, ND, p. 31. But all this does not seem to fit in well with the examples of the *apavāṛstaka* available in extant dramas. Cf. Léri, p. 61.

[sometimes] to one's ownself or to others.<sup>1</sup>

*Concealed Speaking and Private Personal A.*

92. Concealed Speaking and Private Personal A. should be indicated by a Tripatāka hand cover [the speaker]<sup>1</sup>.

*Repetition of words*

93. Words which are uttered due to commotion calamity, anger and intense sorrow, are to be repeated.

94. [In such cases] utter words such as "ah me", "alas, alas", "what, what", "don't speak any more", and these should be repeated twice or thrice<sup>1</sup>.

*Suspension of representation*

95. Distorted or incomplete words used [in a play] should not be represented by gestures for explaining them (lit. for the sake of definition).

*Observing proper Psychological States*

96. The Psychological State which is proper to a superior [character] should not be applied to a middling one; and similarly the Psychological State which is proper to a middling [character] should not be applied to an inferior one.<sup>2</sup>

97. By means of different Psychological States and Sentiments which arise from movements proper to the superior, the middling and the inferior characters, a play will attain attractiveness.

*No movement in the state of dreaming*

98. In the dreaming condition (*sapnāyāta*) the Psychological States should not be represented by any movement of hands. This should be explained by the representation of the Sattva and through speech only.

91 <sup>1</sup> The trans. is tentative.

92 <sup>1</sup> Cf. DR. I, 63b; BhP. p. 219, l. 21-22; SD. 425 Lévi, p. 61

94 <sup>1</sup> Correct the beginning of 94 text as अङ्गुली.

*Speech in sleep*

99. Speaking in the somnolent condition should proceed with a slow voice; words in it should be [sometimes] distinct and [sometimes] indistinct, and sometimes their senses should be repeated twice, and this speaking should [also] depend on the recollection of the past [events].

*Speech of the old people*

100. Speaking of the old people should be done with a faltering voice and with dropping of the syllables [now and then]; and

*Children's words*

that of children should be made with lisping (*kalasvara*) which will leave syllables unfinished.

*Dying Speech*

101. Indistinct speaking at the time of dying should be made with syllables produced by relaxed and heavy speech-organs (*karana*), it should be a faltering voice resembling the sound of [small] bells, and it should be accompanied by hiccup, [hard] breathing and [the action of] phlegm.

102. Advent of a swoon should be followed by hiccup and [hard] breathing. The speech there should be as in death. To indicate it, the speaking should contain repetition<sup>1</sup>.

*Representation of death*

103. Representation of death which may arise from different conditions will be of different nature. [For example], sometimes it is indicated by throwing out all the hands and feet, and sometimes by a paralysis of movement of all the limbs.

*Death from disease*

104. Death from an attack of disease should be represented by an occurrence of hiccup, [hard] breathing and imperceptible movement of limbs which should be relaxed.

*Death from drinking poison*

105. Death from drinking poison should be represented by throwing out of hands and feet and other limbs and the power of the poison will lead to the quivering action of the [different] parts of the body.

*Eight stages in death from poison*

106-107. The first stage of the action of poison is the thinness of the body, the second tremor, the third a burning sensation, the fourth hiccup, the fifth froth [in the mouth], the sixth breaking of the neck, the seventh paralysis and the eighth death<sup>1</sup>.

*Thinness*

107-108. Eyes with sunken eyeballs, depressed cheeks, lips, and thinness of the belly and of the shoulder and of arms will represent thinness<sup>1</sup>.

*Tremor*

108-109. Tremor should be represented by shaking simultaneously according to the situation the head, the hands and the feet or some of these limbs separately.

*Burning sensation*

110. Burning sensation should be represented by shaking of the entire body, feeling pain, scratching the [different] limbs and throwing out the hands and other limbs.

*Hiccup*

111. Hiccup should be represented by repeated blinking of eyes, belching, vomiting, convulsion (*ākṣepa*), and uttering of indistinct words.

*Froth in the mouth*

112. Froth [in the mouth] should be represented by lack of consciousness and of movement of eyes.

*Breaking of the neck*

Breaking of the neck (*śirobbāṇja* = *grīvābbanga*) should

be represented by the shoulder touching the cheek and the lowering of the head.

### *Paralysis*

113. Paralysis (*jaḍatā*) should be represented by inaction of all the sense-organs. Together with belching, vomiting, licking the corners of the mouth, and turning back of the head.

### *Death*

114. Death whether it is due to a growth of disease or to snake-bite should be represented, according to the dramatic convention (*nātyadharma*) by a closure of the eyes.

115. These particular representations should be combined with suitable Psychological States and with sufficient Sattva, and [representation of] other popular aspects of these should be learnt from the people.

### *General directions*

116. Just as the garland-maker makes garlands from various kinds of flowers, the drama should be produced similarly by gestures of different limbs, and by Sentiments and Psychological States.

117. Movements and Gaits that have been prescribed by the rules for a character which has entered the stage, should be maintained by the actor without rigidity till he makes an exit.

118. Now I have finished speaking about the representation to be made through Words and Gestures. Things omitted here by me should be gathered from [the usage of] the people.

### *The triple basis of drama*

119. The people, the Vedas and the spiritual faculty (*adhyātma*) are known as the three authorities. The drama is mostly based on objects related to the last two (the Veda and the *adhyātma*).

120-121. The drama which has its origin in the <sup>3</sup> and the spiritual faculty (*adhyātma*) and includes [ ] words and metre, succeeds when it is approved of the people. Hence the people are considered to be the [intimate] authority on drama.

121-122. A mimicry of the exploits of gods, sages, kings as well as of house-holders in this world, is called drama.<sup>1</sup>

122-123. When human character with all its different Psychological States is represented with [suitable] Gestures, it is called drama.

*People supplying norm to drama*

123-124. Thus the events (*vārtā*) relating to the people in all their different conditions, may be (lit. should be) included in a play, by those well-versed in the Canons of Drama (*nāṭya-veda*).

124-125. Whatever *Sāstras*, laws, arts and activities are connected with the human practice, may be produced (lit. called) as drama.

125-126. Rules regarding the feelings and activities of the world, movable as well as immovable, cannot be formulated (lit. ascertained) exhaustively by the *Sāstra*.

126. The people have different dispositions, and on their dispositions drama rests. Hence playwrights and producers (*prayoktr*) should take the people as their [ultimate] authority [as regards the rules of the art].

127. Thus they (*prayoktr*) should pay attention to the feelings, gestures and the *Sattvas* in representing the Psychological States through various characters [that may appear in the drama].<sup>2</sup>

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121-122. <sup>1</sup> See I, 120.

128. The men who know in this order the art of Histrionic Representation and applies it on the stage, receive in this world the highest honour for putting into practice the theory of drama (*nāṭyatatva*) as well as [the art of] acting (*abhinaya*).<sup>1</sup>

129. These are to be known as the modes of representation dependent on Words, Costumes, Make-up and Gestures. An expert in dramatic production should adopt these for Success [in his undertaking].<sup>1</sup>

Here ends Chapter XXVI of Bharata's Nāṭyaśāstra  
which treats of the Varied Representation.

## SUCCESS IN DRAMATIC PRODUCTION

1. I shall now describe the features of the two kinds of Success (*siddhi*) relating to drama. For the production of a drama is wholly meant for (lit. based on) attaining Success in it.<sup>1</sup>

### *Two kinds of Success*

2. Success [in the dramatic production] which arises from Words, Sattva and Gestures<sup>2</sup> is of two kinds; divine (*daivikī*), and human (*mānuṣī*)<sup>3</sup>, and relates to various Psychological States and Sentiments.

### *Human Success*

3. [Of these two] the human [Success] has ten features, and the divine [Success] two; and they (i. e. such features) consist [mostly] of various Sattvas expressed vocally (*vāṇmayi*) and physically (*śārīrī*).

### *Vocal Success*

4. Slight Smile (*smita*),<sup>4</sup> Smile (*ardhabāsa*)<sup>5</sup> and Excessive Laughter (*atibāsa*),<sup>6</sup> 'excellent' (*sādhya*), 'how wonderful' (*aho*), 'how pathetic' (*kaṣṭam*), and tumultuous applause (*pravṛddhanāda*, lit. swelling uproar) are the signs of the Success expressed vocally (*vāṇmayi*).

<sup>1</sup> <sup>2</sup> This chapter discusses the appreciation of theatrical production by spectators who include persons of various types possessing different psychological and cultural traits.

<sup>3</sup> <sup>1</sup> *vāk-sattvāṅga*. These three constitute the Basic Representation, See XXIV.

<sup>4</sup> <sup>1</sup> See VI, 52.

<sup>5</sup> The *ardhabāsa* seems to be the same as *baṣita*, smile; see note 1 above.

<sup>6</sup> See note 1 above.



*Physical Success*

5. Joy expressed in horripilation, the rising up from the seat and the giving away<sup>1</sup> of clothes (*celadāna*) and throwing of rings (*aṅguli-kṣepa*) are signs of this Success expressed physically (*śārīrī*).

6. When actors produce the Comic Sentiment slightly dependent on words of *double entendre*, the spectators should always receive the same with a slight Smile<sup>1</sup>

7. When they (*i. e.* the actors) have a laughter not very clear, or words which do not directly cause laughter, the spectators are always to receive the same with a Smile (*ardhabāśya*)

8. Laughter created by the bragging of the Jester or by some artifice (*śilpa*)<sup>1</sup> should always be received by the spectators with an Excessive Laughter (*atibāśya*)

*Vocal Success (again)*

9. [Representation of deeds] which relate to the practice of virtue and is endowed with excellence, should be greeted by the spectators with the word "excellent" (*sādhva*).

10. Similarly, "how wonderful" is naturally uttered by the spectators in connexion with Psychological States like astonishment (*vismaya*) and to express great joy and the like.

11-12. But in the Pathetic Sentiment they should utter with tears "how pathetic." And in cases of astonishment there should always be a tumultuous applause (*pravṛddhanāda*,

5 <sup>1</sup> The age-long custom in India was that the wealthy among the spectators on being very highly pleased with a dramatic performance did at once take out from their own body the costly shawl, other wearing apparels or ornaments to give them way to the talented actors. Cf. also NL. 1289f.

<sup>1</sup> See note 1 above.

6 <sup>1</sup> This prescription simply points out what should actually happen.

7 <sup>1</sup> For example, the art of comic make-up.

lit. swelling uproar) Through interrupting exclamation and by horripilation, [the assembly] of spectators are to demonstrate profusely their internal commotion due to a sense of wonder.

13-14. If the play has [a plot containing] burning hostility, cutting and piercing [of limbs], fight, portentous calamity, terrific happening or minor personal combat, it should be received by the expert spectators with tears and rising up [from the seat], and with shaking of the shoulder and head.

15. This is the manner in which the human Success<sup>1</sup> should be expressed. Now listen about the divine Success which I am going to describe.

### *Divine Success*

16. The Success [in dramatic production] which includes an excessive [display] of the Sattva<sup>1</sup> and expresses the Psychological States [clearly] is to be taken by the spectators as divine (*daivī*).

17. When there is no noise, no disturbance, no unusual occurrence [during the production of a play] and the auditorium is full [of spectators], the Success called divine<sup>1</sup>

### *Three kinds of Blemish*

18. These are the varieties of the Success to be known

12 <sup>1</sup> The trans. is tentative.

15 <sup>1</sup> This "human" Success seems to relate to the common "human" beings or average spectators, and they should be compared with men occupying the gallery of a modern theatre. They are generally moved by external and not deep aspects of a dramatic performance. See below 16 note.

16 <sup>1</sup> These are the deeper aspects of a dramatic performance.

17 <sup>1</sup> The "divine" Success seems to relate to cultured spectators who generally take interest in deeper and more subtle aspects of a dramatic performance and as such are above ordinary human beings and may be called "divine"

by the spectators as human and divine. I shall speak hereafter of the Blemishes (*ghāta*) coming from gods (*deva*).

19. Blemishes [in the production of a play] are of three kinds; [that coming] from gods<sup>1</sup>, from the actors themselves (*ātman*)<sup>2</sup>, and from an enemy (*para*)<sup>3</sup>. Sometimes a fourth variety of it is what comes up due a portentous calamity.

*Blemishes from gods*

20. Blemishes from gods are; [strong] wind, fire, rains, fear from an elephant or a serpent, stroke of lightning, appearance of ants, insects, a beast of prey killing<sup>1</sup> of animals.

*Blemishes from an enemy*

21. Blemishes created by an enemy<sup>1</sup> are; all round screaming, buzzing (*visphoṭita*), noisy clapping, throwing of cow-dung, clods of earth, grass and stones [in the place of performance].

22. Blemishes created by an enemy<sup>1</sup> are considered by the wise to be due to jealousy, hostility [to the party injured], or being partial [to the party's enemy], or receiving bribe from the latter (*arthabheda*)<sup>2</sup>.

19 <sup>1</sup> "Gods" here means the source of various accidents. See 20 below.

<sup>2</sup> Their acts of omission or commission are these Blemishes. See below 24-25

<sup>3</sup> See below 21-22.

20 <sup>1</sup> It seems that the killing of animals had then a great attraction for the people.

21 <sup>1</sup> The rival groups of actors who contested for rewards from their patrons, became enemies to one another; see below 72ff.

<sup>2</sup> This kind of improper and dishonest acts sometimes occurs also now-a-days in meetings supporting candidates from rival political parties. Human psychology has not much changed since the NŚ. was written more than two thousand years ago.

22 <sup>1</sup> See above 20 note 2.

<sup>2</sup> It seems that the leaders of actors did not scruple even to bribe individual spectators to gain their ends.

*Blemishes due to portents*

23. Blemishes resulting from portents (*autpā* : ) are those due to earthquake, storm, the falling of meteors and the like<sup>1</sup>.

*Self-made Blemishes*

I shall now describe Blemishes arising from the actors themselves (*atma samuttha*)

24-25. Unnaturalness [in the acting], wrong movement [of the actors], unsuitability of a role [to an actor] (*vibhūṃskatva*)<sup>1</sup>, loss of memory [of the actors], speaking other words<sup>2</sup> (*anyavacana* i.e. those not in the play), [actor's] cry of distress<sup>3</sup>, want of proper hand movements (*vibastatva*), falling off of the crown and other ornaments, defects in playing the drums, shyness in of speech, laughing too much and crying too much, are to be taken as obstruction to Success<sup>4</sup>.

*Serious Blemishes*

26-27 Attack of insects and ants<sup>1</sup> wholly spoils the Success, while the falling off of the crown and other ornaments giving rise to a tumultuous noise [spoils the production].

27-28 Killing of animals<sup>2</sup> creates hindrance to the production, and the falling off of a crown spoils the excellence. But if taken down voluntarily this will spoil one quarter of the production. But shy speech [of the actors] and the wrong playing of the drums will, [however], wholly spoil Success<sup>3</sup>.

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23 <sup>1</sup> It is possible that due to superstitious fear arising from an appearance of these natural phenomena confusion occurred during the performance.

24-25 <sup>1</sup> Cf. Ag.

<sup>2</sup> Cf. Ag.

<sup>3</sup> Cf. Ag.

<sup>4</sup> 25 a stands cancelled.

27-28 <sup>1</sup> Cf. Ag.

29 The two [kinds of] Blemishes which cannot be remedied in the production of a play are faults due to a natural calamity, and the running out of water from the *Nādikā*<sup>1</sup>.

*Palpable sources of Blemishes*

30-31. Blemishes in a play are: repetition, defective use of compound words, wrong use of case-endings, want of proper euphonic combination, use of incoherent words, faulty use of three genders, confusion between direct and indirect happenings, lapse in metre, interchange of long and short vowels, and observing wrong caesura<sup>1</sup>.

32. Absence of various notes, of sweetness of notes, and of wealth of notes, and ignorance of voice-registers and of tempo, will disturb musical rules [in the production of a play.]

33. Non-observance of Sama, Mārga and Mārjanā, giving hard strokes, and ignorance about the [right way of] beginning and the stopping, will spoil the music of drums<sup>1</sup>.

29 <sup>1</sup> *Nādikā* (text *nālikā*) is a measure of time. See XX, 66 note 1. The ancient Indian device for measuring time consisted of a water-vessel of particular size with a well-defined tube (*nādikā*) at its bottom. Time required for the complete running out of water from it, was known as a *nādikā* (*nādi*). (See AS. II, 20, also AS notes, p. 27). Here *nādikā* is used in the sense of the water-vessel for measuring time. On the necessity of time-keeping see below 39 and XX, 23, 65-68. Ag's explanation does not seem to be clear.

29-30 <sup>1</sup> Actors and actresses at the time of the NŚ. usually being speakers of Middle Indo-Aryan (Prakrit) and not trained scholars, there occurred all sorts of lapses in their Sanskrit recitation. Hence is to be justified the humorous reference to the *nata* (actor) in a traditional couplet which in trans. is as follows: Where would the vulgarly-used words have gone for fear of hunter-like grammarians, if there were no mouth-caves of astrologers, actors, expert gallants (Vita), singers and physicians? (Halder, *Itihāsa*, p. 143).

32 <sup>1</sup> For the technical terms of music used here see XXVIII.

33 <sup>1</sup> For technical terms of music used here see XXXIII.

34-37. Omission due to loss of memory, and denunciation of speeches, putting on ornaments in wrong places, falling off of the crown, not putting on some ornament, an ignorance about mounting or dismounting chariots, elephants, horses, asses, camels, palanquins, aerial cars (*vimāna*) and vehicles [in general], or confusion about these, wrongly holding or using weapons and armours, entering the stage without the crown, or decoration or entering too late, are the Blemishes which should be marked in proper places by the clever experts, but they should leave out of consideration the sacrificial post, taking up of the fire-wood, Kuśa grass, ladle and other vessels [related to a sacrifice].

*Three grades of Blemishes*

38. An expert in dramatic production should record Blemishes as "mixed" (*miśra*), "total" (*sarvagata*) and "partial" (*ekadeśaja*), but should not record [merely] Success or Blemishes [without any detailed information about these]

39. Total Success or an all-round Blemish expresses itself in many ways. But a matter affecting merely one aspect [of the production] should not be reckoned for lowering the order [of excellence].

40. After the putting down of the Jarjara [by the Director] in a dramatic production, the Assessors (*prāśnika*) should always achieve in due manner the accuracy of timing and of recording [of Blemishes as well as goods points].

*Wrong Benediction*

41. When during a god's festival, anyone foolishly recites a Benedictory Śloka in honour of a wrong god, it is to be recorded as his Blemish in the Preliminaries.

*Interpolation is a Blemish*

42. When anyone interpolates the composition of one playwright into that of another, a blemish is to be recorded on

its strength by the experts.<sup>1</sup>

43. When anyone knowingly interpolates (lit. mixes) in [his] play the name or work of another author, then his Blemish in it being definite, no Success should be recorded.<sup>1</sup>

44. When anyone produces a play in disregard of costumes and languages belonging to a region, then his Blemish relating to the rule of locality, should be recorded<sup>1</sup>.

*Limitation of human efforts in a play*

45. Who is able to observe perfectly the rules of [constructing] plays or producing [them on the stage]? Or who can be bold (lit. eager) enough in mind to [claim to] understand properly all that have been said<sup>1</sup>?

46. Hence one should include in plays words which have deep significance, are approved of by the Vedas as well as the people, and are [generally] acceptable to all persons.<sup>1</sup>

47. And no play (lit. nothing) can be devoid of any merit or totally free from faults. Hence faults in the produc-

42 <sup>1</sup> This seems to show clearly that theatrical managers did not hesitate sometimes to insert passages taken from one playwright's work into that of another to add to its effect.

43 <sup>1</sup> From this it appears that the practice of putting in the name of the author of a play in the Prologue, was not a very old one. This seems to explain the absence of the author's name the works ascribed to Bhāsa.

44 <sup>1</sup> From a close study of available plays it does not appear that the rules laid down in the Śāstra were very scrupulously followed; or it is also likely that the rules regarding the use of different languages in a play, changed with the linguistic development as well as other conditions connected with the use of languages.

45 <sup>1</sup> This seems to point out that no Śāstra can exhaustively lay down all the rules which can never be made very clear and precise; for many things in theatre relate to so many fluctuating factors.

46 <sup>1</sup> One should mark the stress put on the Vedas and the popular practice in connexion with the Nāṭya. See XXVI. 118-120.

tion of a play should not be made much of.<sup>2</sup>

48. But the actor should not [for that reason] be careless about Words, Gestures and Costumes of minor importance (lit. non-essential) as well as about representing the Sentiments and the Psychological States, dance, vocal and instrumental music and popular usages<sup>3</sup> of the same kind [relating to the performance].

*An ideal spectator of a performance*

49. These are [the rules] defining the characteristics of Success. I shall hereafter describe that of [an ideal] spectator (*prekṣaka*).

50-53. Those who are possessed of [good] character, high birth, quiet behaviour and learning, are desirous of fame, virtue, are impartial, advanced in age, proficient in drama in all its six limbs, alert, honest, unaffected by passion, expert in playing the four kinds of musical instrument, very virtuous, acquainted with the Costumes and Make-up, the rules of dialects, the four kinds of Histrionic Representation, grammar, prosody, and various [other] Śāstras, are experts in different arts and crafts, and have fine sense of the Sentiments and the Psychological States, should be made spectators in witnessing a drama.<sup>2</sup>

54. Anyone who has (lit. is characterized by) unruffled senses, is honest, expert in the discussion of pros and cons, detector of faults and appreciator [of merits], is considered fit to be a spectator in a drama.

55. He who attains gladness on seeing a person glad, and sorrow on seeing him sorry, and feels miserable on seeing him miserable, is considered fit to be a spectator in a drama,<sup>1</sup>

56-57. All these various qualities are not known to exist

47 <sup>1</sup> This is a very wise counsel for the hasty critics of a play.

55 <sup>1</sup> The critic must be a man with abundant sympathy



in one single spectator. Hence, because objects of knowledge, are so numerous, and the span of life is so brief,<sup>1</sup> the inferior common persons in an assembly which consists of the superior, the middling and the inferior members, cannot be expected to appreciate the performance of the superior ones.

58. And hence an individual to whom a particular dress, profession, speech and an act belong as his own, should be considered fit for appreciating the same.

*Various classes of spectator*

59. Different are the dispositions of women and men, young and old, who may be of the superior, middling or inferior type, and on the such dispositions [the Success of] a drama rests.

*Disposition of different spectators*

60. Young people are pleased in seeing [the presentation of] love, the learned a reference to some [religious or philosophical] doctrine,<sup>1</sup> the seekers of money [topics of] wealth, and the passionless, topics of liberation.

61. Heroic persons are always pleased with the Odious and the Terrible Sentiments, the personal combats and battles, and the old people in tales of virtue and Purāṇic legends. And [the common] women, children and the uncultured men (*mūrkha*) are always delighted with the Comic situations and [remarkable] Costumes and Make-up<sup>1</sup>.

62. Thus the man who enters the stage (lit. here)<sup>1</sup> by imitating the Psychological States of these, can be considered a spectator possessing the [necessary] qualifications.

*Assessors in a performance*

63-64. These should be known as spectators in connexion with a drama. But if there be any controversy

62 <sup>1</sup> The passage is corrupt. *Yasmin* in the text may be amended into *asmin*.

(*saṃgbarṣa*) [about the performance of individual actors] the following are the Assessors (*prāśnīka*):<sup>1</sup> an expert in sacrifice, an actor (*nartaka*), a prosodist, a grammarian, a king, an archer (*iṣvāsa*), painter, a courtesan, a musician (*gandharva*) and a king's officer (*rāja-sevaka*).<sup>1</sup> Listen about them.

65-68. An expert in sacrifice will be an Assessor in the [representation of], sacrifice an actor in general Historic Representation, a prosodist in complicated metres, a grammarian in details of speech, a king in royal character and in connexion with [personal] dignity, and other qualities and in dealing with the harem, the archer (*iṣvāsa*)<sup>1</sup> in the Sauṣṭhava of the pose, and a painter is a very suitable Assessor of movements, and of Dresses and Make-up which are at the root of dramatic production; a courtesan will be an Assessor in matters relating to the enjoyment of love, and a musician in the application of notes (*svara*) and in observance of Time (*tāla*), and an officer of the king in [the matter of] showing courtesies. These are the ten Assessors of a dramatic performance.

69. When there is a controversy about the performance among the persons ignorant of the [*Nāṭya*]-*Sāstra*, they are to point out justly the faults as well as the merits [of individual actors].<sup>1</sup> Then they will be known as Assessors of whom I spoke to you.

70. When there occurs any learned controversy about the knowledge of the *Sāstra* the decision should be made on the testimony of the books (lit. *Sāstra*).<sup>1</sup>

63-64 <sup>1</sup> This is a very elaborate arrangement for judging in every detail the Success of a performance.

69 <sup>1</sup> The significance of this rule seems to be that when in judging a drama the common people (i. e. who are not acquainted with the rules laid down in the *Sāstra*) fail to decide, the specialist Assessors mentioned above are to be called in.

70 <sup>1</sup> This rule seems to show that when the specialists in theatrical practice

### *Controversy about a performance*

71. Controversy arises when the actors (*bharata*) have the desire of mutual contest at<sup>1</sup> the instance of their masters or for [winning] money and the Banner<sup>2</sup> [as rewards].

### *Procedure in deciding controversies*

72. In course of deciding a controversy one should observe [the performance of the parties] without any partiality. The decision about [the award of] the Banner<sup>2</sup> should be according to the stipulation made (*pañam kṛtvā*)<sup>3</sup> [before-hand].

### *Recording of Blemishes*

73. Blemishes affecting the Success should be recorded with the help of reckoners (*gaṇaka*) by these persons (*i. e.* Assessors) who are seated at ease, have clean intention, and whose intelligence is [generally] relied on [by the public].

### *Ideal position of Assessors in a performance*

74. Assessors should neither be too near [the stage] nor too far [from it]. Their seats should be at a distance of twelve cubits (six yards) from it.

75. They are to notice the the points of the Success mentioned before, as well as Blemishes which may occur during the production of a drama.

### *Blemishes to be ignored*

76. Blemishes which may be accidental (lit caused by

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differed, they were to refer to the Śāstra or the traditionally handed down rules compiled in books

71. <sup>1</sup> An example of this is the contest between the two *nāṭyācāryas* in the *Mālavi*.

<sup>2</sup> The Indian literary tradition records the fact of Bhāsa's winning Banners, possibly on the occasion of dramatic contests. See Harsacarita, Introduction, 15.

72. This stipulation may have the following forms: Success in producing any particular play, or any new play, or a new play with a particular principal Sentiment will entitle one group of actors or its leader to the award of the Banner.

the gods), the portents or the enemy are not to be recorded by the wise [observers]. But the Blemishes relating to the play<sup>1</sup> as well as the Blemishes arising from [the actors] themselves<sup>2</sup> should be recorded.

77. After mentioning him to the king the Bannar should be given to a person whose Blemishes, have been reckoned as small in number but points of Success as many.

*Procedure of awarding the Banner*

78-79. If actors<sup>1</sup> are found to be experts of equal merit in the production of a drama, the Bannar should be given to one whose Success<sup>2</sup> is greater, or in case of equal Success<sup>3</sup> [of the two contestants] [the reward should be given] after the king's decision. If the king has equal admiration for the two rivals, then both of them should be given [a Banner]. Those knowing the rules [of the Sāstra] should see in this way that a correct decision is made.

80-81. The spectators who are capable of appreciating merits should sit at ease with an unruffled mind and are to observe the [measure of] achievement as well as the slightest of faults<sup>2</sup> which may relate to the theory of theatrical production<sup>2</sup>, Co-ordination (*sama*), Charm of Limbs (*angamādhurya*), Recitatives (*pāṭhya*), roles, and the Sentiments.

81-82. Hence the Assessors should observe from the beginning songs and instrumental music together with the Costumes and Make-up.<sup>2</sup>

*Co-ordination*

82-83. Gestures (*aṅga*) which are made all around in a

<sup>76</sup> <sup>1</sup> See 5-17 above.

<sup>2</sup> See 18-44 above.

<sup>1</sup> Blemishes relating to a play seems to be its literary drawbacks. It is likely that in dramatic contests choice of defective plays brought discredit on the contestants.

<sup>2</sup> See above 24-25.

78-79 <sup>1</sup> Depending on the vocal applause as well as the silent approbation of spectators.

play in harmony with the different measures of Time in course of dances, related to the Dhruvā<sup>1</sup> songs, is called Co-ordination (*sama*).

83-84. When in course of the performance [of a play] Gestures of different limbs major and minor, are accompanied with songs, proper Time and tempo and by the playing of drums, it is called Co-ordination.

### *Charm of Limbs*

84-85. The position in which the chest is not bent<sup>2</sup>, the two arms are Caturasta and spread out (*ayata*)<sup>3</sup> and the neck is (*Añcita*), gives rise to the Charm of Limbs (*angamādbhūṣa*).

85-86. And one should also pay attention to subjects not mentioned before which are to be mastered (*sādbhya*)<sup>4</sup> by the actors (*sādbhaka*) and to the instrumental music, the roles (*prakṛti*), and the songs.

86 87 The Success arising due to joy from the Gestures and the various Sentiments, should be expressed by means of all the signs (lit. the places) of the same.

### *Probable Time for dramatic performances*

87 88. Producers [of plays] should know the time for performances day and night<sup>1</sup> distinguish these.

88-89 The performance in the forenoon, mid-day<sup>1</sup> and the afternoon belongs to the day.

89 90 The performance in the evening, the midnight<sup>1</sup> and at dawn belongs to the night.

### *Time of performance according to the subject and the Sentiment*

90-91. I shall now speak how these times are suited to

82-83 <sup>1</sup> See XXXII

88-89 <sup>1</sup> See the note on 97-98 below.

89-90 <sup>1</sup> See the note on 97-98 below

[different] Sentiments after mentioning the time to which a performance should belong.

91-92. [The performance] which is pleasant to the ear and is based on a tale of virtue (*dbarma*), whether it is pure or mixed, should be held in the forenoon.

92-93. That which is rich in instrumental music, includes a story of strength and energy, and carries [a chance of] abundant Success should be performed in the afternoon.

93-94. That which relates to the Graceful Style, the Erotic Sentiment and is full of vocal and instrumental music<sup>1</sup> should be performed in the evening.

94-95. The drama which relates to the magnanimity [of the Hero], and contains mostly the Pathetic Sentiment, should be performed in the morning, and it will scare away sleep.

95-96. The drama should not be performed in the midnight or at noon or at the time of the Sandhyā prayer or of taking meals.

96-97. Thus after looking into the time, place and the basis (plot) of a play one should bring about its production according to the Psychological States and the Sentiments it contains.

*Emergency performances are independent of regular time*<sup>1</sup>

97-98. But when the patron (lit. master) orders, the time and place are not to be taken into consideration, and the performance should be held without any hesitation.<sup>2</sup>

98-99. Proper Combination (lit. combined production), Brilliance [of Pageant] (*samṛddhi*), and actors capable of [good] production are the three [points of] merit [in a performance]

97-98 <sup>1</sup> In view of this, mid-day and mid-night have been included in 87-89 above.

*Qualities of an actor*

99-101. Intelligence, strength, physical beauty<sup>1</sup>, knowledge of Time and tempo, appreciation of the Psychological State and the Sentiments, [proper] age, curiosity, acquisition [of knowledge and arts], [their] retention, vocal music prompted by dance, suppression of stage-fright, and enthusiasm, will be the requisite qualities of an actor (*pātra*)

*An ideal performance*

101-102. That which includes good instrumental music, good songs, good recitatives as well as Co-ordination of all acts prescribed by the Śāstra, is called an [ideal] production

*Brilliance of Pageant*

102-103. Use of proper ornaments, good garlands, clothes and proper painting or the Make-up [for the characters] gives rise to Brilliance of Pageant (*samrddhi*).

*The best performance*

103. According to the producers of plays, the best (lit. the ornament) [of the performance] occurs when all these factors combine.

104. Thus I have spoken to you properly of the characteristics of Success. Now I shall speak to you about the different branches of music (*ātodya*, lit. instrumental music)<sup>1</sup>.

Here ends Chapter XXVII or Bharata's Nāṭyaśāstra,  
which treats of Success in Dramatic Production.

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<sup>1</sup> 104. For the translation of the remaining portion of the NS. (XXVIII-XXXVI) see the Vol. II of this work published by the Asiatic Society, Calcutta, 1961.

## APPENDIX

*Note:* Forty ślokaś which follow the Chapter V in the manuscript are spurious, according to M. Ramakṛṣṇa Kaṇḍikar. He thinks that these describe the Pūrvārāga of the school of Kōhala or of Nandin. This is not unlikely. Hence we give below a free translation of the same. For the original see the end of the Chapter V of the text.

1. Besides, I am speaking how the five kinds of Dhruvā song are to be sung in the Preliminaries of the pure, variegated and mixed classes.

2. The Uttahāpanī Dhruvā should be sung first, and then the Parivartanī Dhruvā. Next are to follow the Apakṛṣṭā and the Additā Dhruvas. The Vikṣiptā Dhruvā comes as the fifth.

3. These are the five Dhruvās with their Upohana. They are to be sung carefully in the Preliminaries.

4-6. Now I shall speak about the practice regarding the rules of the Upohana. The Tāla in the Uttahāpanī Dhruvā will consist of eight Kalās, in the Parivartanī six Kalās, in the Apakṛṣṭā five Kalās, in the Additā four Kalās, and in the Vikṣiptā three Kalās. This is the extent of the Upohanas of different Dhruvās.

7. The Upohana in the Preliminaries of all kinds should always have its timing regulated with long and short [akṣaras], and it should follow the Citra Mārga.

8. Kalās in the variegated Preliminaries should follow the Citra Mārga, in the mixed Preliminaries the Vārtika Mārga, and in the pure Preliminaries the Dakṣiṇa Mārga.

9. [In this connexion] there should be sung four kinds of Gītī: Māgadhbī, Ardhamāgadhbī, Prthulā and Sambhāvitā.

10. In the variegated Preliminaries should be used the Māgadhbī and the Ardhamāgadhbī Gītīs, and the first should be sung in the Citra Mārga.

11. In the mixed Preliminaries one should sing the Sambhāvitā Gītī in the Vārtika Mārga.

12. In the pure Preliminaries one should sing the Prthulā Gītī in the Dakṣiṇa Mārga. I shall now speak of the uses of the long and short [akṣaras] as these should occur in the Upohana.

13-14. In the Upohana one should apply according to the requirements, the *suṣkāṣaras* like *digle digle* always ending in *ghanṭu*, and there should always be sixteen short syllables between these two sets of long ones. After performing the Upohana one should sing a song with meaning.



15. The singing of the *Uttāpanī Dhruvā* should always have regulated time in their *Kalās*, and these should include regulated long and short syllables in their (proper) *Kalās*. As these have been mentioned before, we do not repeat them here.

Example:

devam vibhum tribhuvanādhi-patim  
kailāsa-parvata-guhābhīratam/  
śailendra-rāja-tanayā-dayitam  
murdhnā nato'smi tripurānta-karam//

*Trans* I bow with my head to the Supreme Being who is the lord of the three worlds, likes to reside in the caves Kailāsa mountain, is the beloved one of the daughter of the king of mountain, and is the killer of Tripura.

17-18. Producers should sing in this manner the *Uttāpanī Dhruvā* in the Preliminaries. The characteristics of the *Parivartanī Dhruvā* which are different have also been prescribed.

18-19. Its *Upohana* should consist of eight *Kalās*, and it should begin with *digle* (thrice) and end always in *ghanṭu*, and there should be twelve short syllables between them. I shall speak of the order of long and short syllables of the song to be sung here.

20-22. In all its feet it should have long syllables in the first, second, fourth, eighth, tenth, fourteenth and fifteenth places.

The *Parivartanī Dhruvā* should follow three *Layas* (tempo) and three *Yatis*. And it should also have four walking-rounds (*parivarta*). The Walking round in the Preliminaries should consist of four *Sannipātas* made up of thirty-two *Kalās*.

22-23. Example:

candrārḍha-bhūṣana-jaṭam varam vṛṣabha-letum  
kailāsa-parvata-nivāsinam sura-varisṭham/  
śailendra-rāja-tanayā-priyam pramatha-nātham  
murdhnā nato'smi tripurāntakam parama-yonim//

*Trans.* I bow with my head to the Supreme Lord who has the bull as his banner, has the crescent as the ornament of his matted hairs, who lives in the Kailāsa mountain and is the greatest of gods, the beloved one of the daughter of the king of mountains, the master of the ghosts, the killer of the demon Tripura and is the only source of all.

24. Now listen about the *Apakṛṣṭā Dhruvā* which I am going to speak of. Its *Upohana* should consist of five *Kalās*.

## APPENDIX

25. Again one should sing *digle digle* and *plav* and the short syllables coming between them should be eight in number.

26. [In all the feet of the song] it should have long syllables in the third, sixth, ninth, eleventh, fourteenth and sixteenth places.

27. In the Apakṣiā Dhruvā there should be feet with sixty eight ganas, and it will be sung with four Sannipatas and with three Panis

28. Example:

varadam saḡanam tripurāntakaram vrsabha-ktum  
gaja-carma paṣaṇ viṣamekṣanam tribhuvana-natham/  
bhujangābharanam jagatām mahitam bhuvana yonim  
praṇato'smi bhavantam umādhīpatim asita-kanṭham//

*Trans.* I bow with my head to you who is the giver of boons, accompanied with the hosts of spirits, is the killer of Tripura, has the bull as his banner, hide of the elephant as his cloth, has three eyes, is the lord of the three worlds, has serpents as his ornaments is adored by the worlds, is the origin of the universe, is the husband of Umā and has the blue throat.

29-31 The Additā Dhruvā should consist of four ganas, and its Upohana should consist of four Kalās and include *digle digle* ending in *ghanṭu*, and the short syllables in the middle should be four in number.

32 Example:

ṛavaram varadam pramattha-gana patim  
gaja-carma-patam muni-jana-mahitam/  
umayā sahitam bhujaga-valayitam  
praṇato'smi sivaṁ tribhuvana mahitam//

*Trans.* I bow to Śiva who is the greatest giver of boons, lord of the ghosts, has a hide of the elephant as his cloth, is adored by the sages, along with Umā, has serpents as his bangles and is worshipped by the three worlds

33. In this way one should sing the Additā Dhruvā in the Preliminaries I shall speak hereafter about the marks of the Vikṣiptā Dhruvā

34. When in its feet there will be long syllables in the third, sixth, ninth and tenth places, it is called the Vikṣiptā Dhruvā.

35. Its Pātakalā will consist of three-fold *digle*, and its Upohana is to have three Kalās in its Tala.

36. This Upohana is to be made up of *digle digle* ending in *phanṭu* and there should be no short syllables.

37. Example:

tripurāntakaram bahu-līlam  
 umayā sahītam bahu-rūpam/  
 bhujagābharanam tripurāntam  
 pranamāmi sadā param īśam//

*Trans* I always bow to the Great Lord together with Umā, the killer of Tripura, who has many exploits and various forms, has the serpents as his ornaments and who destroyed the three cities

38 All the Dhruvās made up of Gītulās should be sung in the Preliminaries with Caturasra and Tryasra Tālas according to the direction of the masters

39. I have finished speaking in due manner to you about the kind of the Preliminaries. What else do you desire me to speak to you ?

[Here ends the Appendix to the Chapter V of the Nāṭya-śāstra, which treats of the Preliminaries according to the school of Kohala or of Nandin]

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# CORRECTIONS AND ADDITIONS

Page	line	
xvii	3	from the bottom <i>Read</i> 'See below pp. lix ff. and,
lx1	7	" " " " §§ 37-39 <i>after</i> 'Text'.
7	4	" " " " <i>parigrhya</i> .
"	1	at " " " <sup>2</sup> For.
12	4	from " " " Skanda (Kārtikeya)
16	12	" " " " Krauñca.
27	19	" " " " <i>mattavāranyor varandaka</i> .
38	4	" " " " <i>nāṭyamātrkāś</i> .
47	3	" " " " One may read in connection with this and some following chapters, an interesting paper named 'Psycho-analysis of Dancing based upon Bharata's Nāṭyaśāstra' by Dr. D. C. Das Gupta, M.A. (California), Ed. D (California), published in the Journal of the University of Gauhati, 1957-1959.
48	9	from the bottom <i>Read</i> Atikrānta.
"	12	" " " " Lalāṭatilaka.
"	14	" " " " Bhujanga.
49	10	... .. 59 <i>for</i> 58.
"	14	... .. 60 .. 59
"	17	... .. 61 .. 59.
"	20	.. .. 58 .. 61.
70	5	from the bottom and
71	2-3	<i>Cancel the para after 290 and read.</i> 'A single (dancer) should sing and dance (lit. perform) the first Āsārita, two dancers the second one, three dancers the third one and four dancers the fourth one'.
73	16	from the bottom <i>Read</i> 'which' <i>after</i> 'dance.'
76	11	" " " " 'Preliminaries' <i>after</i> 'the'.
83	10-11	" " " <i>Cancel</i> 'is praised by them (i.e. gods) and'.
112	1	at " " <i>Read</i> Complementary.

# CORRECTIONS AND ADDITIONS TO THE

Page	Line				
145	17	from the bottom	Read	'Comple	r s cho-
				logical	for 'Tr s story'
149	6	... ..	"	'Comple	... .. Psycho-
				logical'	f - 'Transitory.'
"	17	... ..	"	'Durable Psychological'	
				for	'Dominant.'
"	18	.. ...	"	Complementary Psycho-	
				logical	for 'Transitory'.
150	2	from the bottom	"	'1-2. See VII'.	
152	18	" " "	"	Partolita	for Lolita.
155	2	. ...	Read	'Durable Psychological'	for
				'Dominant.'	
"	5	... ..	"	Complementary Psychological'	
				for	'Transitory.'
156	18,21	... ..	"	'Durable Psychological'	for
				'Dominant.'	
157	7,10	from the bottom	"	Complementary Psychological	
				for	Transitory.
160	9	" " "	"	Durable Psychological	for
				Dominant.	
"	11	... ..	"	Complementary Psychological'	
				for	Transitory.'
"	15	... ..	"		
170	1	at the bottom	"	'on the head' after 'weight'.	
"	7-8	from " "	"	'in necklace and in looking	
				toward the way and the like'	
				for	'looking up.'
172	2	... ..	Read	GESTURES OF HANDS	as
				the heading.	
173	1	... ..	"	" " " "	"
175	1	... ..	"	" " " "	"
"	2	... ..	"	26-31	for 26-32
176	17	... ..	"	41	" 42.
"	19	... ..	"	(gopurs).	



Page	Line		
179	16	...	, 'mouth' for 'ears' and 'should be' for 'by the mouth.'
181	12	from the bottom	.. 'small and' after 'represented'.
184	1	, , ,	, 118 119 for 119-120.
,	3	" , ,	, 116 117 .. 117-118.
185	10	, , ,	, 'now' after 'done'.
186	13	" ,	'speaking' for 'indicate brief' and read 'brevity and short' after 'truth'
188	3	, ,	Read 161 for 162
189	7		163 , 164
,	12	, ,	, 164 165
..	16	, ..	165 .. 166
..	21	" ... ..	, 166 167
..	24	, ,	.. 167 .. 168
,	30	, ..	.. 'ot after 'bursting'
..	last	.. ..	.. 'Psychological' after 'different'
190	19	... ..	.. 'and viprakarna' after 'Svastika'
,	last two	.. ..	Cancel from 'This' to 'hands').
191	1	from the bottom	Read after 190 'The same (Paksa-pradyotaka) pointing downwards when suddenly lifted up, becomes Garudapaksa'.
,	11	from the bottom	Read after 'then' 'arms' and cancel 'like a staff'
195	15	... ..	.. 'Aparita (drawn away)'.
,	last but one	, ...	.. 'exhalation' for 'inhalation'
196	4	... ..	.. 'inhalation' .. 'emitting breath'.
198	2	from the bottom	Read 'pounding' for 'breaking'.
200	10	... ..	Cancel (mainly) and read after 'foot' '[at a time]'
201	6	.. ...	Read 'Samotsārita'.
..	7	... ..	.. 'mattali' and 'Mattali'.
..	1	from the bottom	.. 17 for 16
..	2	" " "	.. 14 .. 13.

CORRECTIONS AND ADDITIONS TO THE VOL. I.

Page	line		
204	12	.. ... ..	.. 'use' for 'releas
"	13	... ...	.. 'a bow' 'an arch
205	13	.. ..	.. 'clunking', <i>after</i> cruelty'
"	16	... ..	.. 58-59 for 59-60
"	19	.. ... ..	.. 59-61 .. 61-63
"	25	... ...	.. 61-63 .. 63-65.
"	29	... ...	.. 63-65 .. 65-66
206	9 10	... ...	.. 'riding' for 'driving .
207	10	... ...	.. 'hands for 'hand',
207	2	from the bottom	<i>Read</i> 'and' <i>after</i> 'bow', <i>and cancel</i> 'and the sword'
"	11	.. ... ..	.. 'than' for 'it'.
208	8	... ..	.. 89 for 87.
"	16	.. ..	.. 'the feet not moving' <i>in place</i> <i>of</i> 'not much bent' <i>after</i> 'and'.
209	11	... ..	.. 97-100 for 97-99.
"	21	... ...	.. 'covered'.
"	22	... ...	.. 101 for 100
213	10	from the bottom	.. Āskanditā for Āsyanditā
247	11	... ...	.. 'Mahā vaiṣṇā'.
"	13	... ...	.. 'Usage.'
"	11	from the bottom	.. 'Older'.
"	10	.. ..	.. 'Mahāvenṇā'.
"	8	.. ..	.. 'Geographical'.
249	10	.. ..	.. 'energetic' for 'violent.'
263	7	.. ..	.. 'kinds'.
271	14	.. ..	.. (dhūrya) varjita.
278	10	... ...	.. 'fourteen' for 'thirteen,'
284	14	.. ..	.. kuravaka-
286	17	.. ..	.. Krauñca-
287	16	.. ..	.. 'observe' for 'abserve'.
289	11	.. ..	.. viparita.
292	6	from the bottom	.. Vanavāsa.
299	8	.. ..	.. बहुना for बहुना.
312	7	.. ..	.. [ga]mayer for a[g]mayer.'

Page	line		
320	16	... ..	„ Cancel the brackets.
322	1	... ..	„ Add The meaning of this rule seems to be that all these sounds disappear in Pkt. leaving the <i>udatta</i> vowels. This, again, shows the spurious character of the passage.
„	6	from the bottom	„ for 'no' for 'of the'.
323	12	... ..	„ <i>ba</i> for <i>dba</i>
325	11	... ..	„ 'some' for 'many'.
344	2	... ..	„ 'errand-boys' after 'naming'.
„	3	... ..	„ 'errand-boys', after 'play'
359	11	from the bottom	„ 'The show'].
387	12	„ „ „	„ 'Panicky Commotion' for 'Consternation.'
„	16	„ „ „	„ <i>kapatāṣṭaya</i> for <i>abbūtāḥarana</i>
„	20	„ „ „	„ Add 'Hindrance ( <i>nirōdha</i> ), Pacification' after ( <i>pragmana</i> ).
401	7	... ..	Read 'after reducing'.
463	18	... ..	„ 'bābha' for 'bhaya'
472	9	from the bottom	„ 'scattered'.
„	13	„ „ „	„ 'the' after 'when'.

# CORRECTIONS AND ADDITIONS TO THE VOL II

*N.B. Numerals in italics indicate pages of the Introduction*

Page	line		
14	5	from the bottom	Read (avanaddha)
20	12-16	Cancel from	'The fact' to 'become obsolete'.
21	2 5	... ..	'As this' to 'was composed'
"	12	... ..	Read '(XXXVI 69)' and 'jesam'
24	15	from the bottom	" 'than' after 'earlier'
27	15	" " "	" 'to' " 'secms'
28		after the last paragraph	Read as follows:
(c)		The <i>Sarasvatī-bhāṣya</i> of Nānyadeva (1097-1133). This is an original work on music though it claims to be a Bhāṣya or Vārtika of the NS. (XXVIII-XXXVI). Its chief merit lies in the treatment of music as discussed in this ancient work. See Andhra Research Institute Journal, vols. I & III and the MSS. Catalogue of the Bhandarkar Institute, Vol. XXII. I owe this information to Sri C. P. Desai of Khairagarh (M.P.).	
35	last		Read See XXXIV. 73-74.
1	8	... ..	" 'stringed' for 'strined'.
"	19	... ..	" नोयते " नोयते
"	5	from the bottom	" वनदस्य " वनहस्य.
"	4	" " "	" एवानुप्रदेशः and *मुपरञ्जकम्.
1	3	" " "	" 'On this' and *नियतदेशवा.
"	7	" " "	" dardura.
"	9	" " "	" महाघण्टाकारः "
"	15	" " "	" कास्यवातिका "
5	9	" " "	Read Dattila.
9	2	" " "	Cancel NāS. 1. 2. 9 and.
9	6	" " "	Read तेनैव for तेनेव
"	8	" " "	" मुर्द्धनेत्यभि० " मुर्द्धनुत्यभि०
19	10	" " "	" 'relate merely'.

Page	line		
23	7	from the bottom	यस्तु for यस्तु
24	2	" " "	०यवभूतानि .. ०यवभूयानि
"	4	" " "	कथ्यते , कथ्यते
"	9	" " "	मन्यास .. सम्यास
34	6	" " "	'it' before 'seems'.
41	15, 17	...	'Āviddha'.
42	7	from the bottom	"
43	11	" " "	'Āviddha'.
45	2	"	'when' after 'And'
54	7	"	5-6 for 5
77	17	"	'and the Prakarā' after 'The Aparāntaka'.
80	6	from the bottom	Read 'Pratyupohana'.
91	1	" ..	after Sec XXXI 5, 357-538 and'.
92	11	... ..	Brahmā.
94	Read this foot-note at the end of the page.		
	(395-396) Actually eighteen only have been named. See below 398-402, and another has been defined in 421, and Prthulā defined in 403 404 may be different from Vipulā, the definition of which is lost.		
95	8	Read	'Sannipātāpaharaṇa' after 'Ābhyantarāpaharaṇa'.
"	10	"	Pravṛtta before 'and'.
"	Add this foot-note: to (398-402) The Bhāṇa named Padma-prābhṛtaka (in Caturbhāṇi) mentions one Catuspadā named Vallabhā which does not occur here.		
106	last	Read	'Sāma chant' and XXXII. 22off.
"	6	from the bottom	" (Upapāta?) after Upaghāta
119	4, 6	... ..	" Madhukarasadrśā for Madhukarā.
121	3	from the bottom	Cancel the first sentence and read 'Sec XXXII. 345-346'.
129	2	from the bottom	Read 178 for 187.
156	3	Read	'in' for 'of' and cancel 'Grāma'.

Page	line	
156	6	Read 'Segments' for 'Junctures'.
165	8	" (Samyoga) after Yogas.
"		Correct the serial numbers of the foot notes under 10 read 42 for 83.
166	6	Read 'Paryastā, Samtambha' after Viśkambha.
177	3	" squeezing for 'giving'.
182	7	from the bottom Cancel 'should be the playing of drum' and read 'to the third'.
"	22	Read 'song' for 'metre'.
185	16	" 'Samullekha' for 'Samaekha'
192	19	" Kāñcukīyas.
193	10, 12	" Anubaddha.
197	3	" Brahmā.
"	4	" Rudra (Śiva).
"	11, 12	" Locitā for Locikā.
"	16	" 'red colour' for 'blood'.
"	17	" cloth.
198	5	from the bottom Read traya after pāni and add after Daṇḍahasta, 'and these help one in learning to play the drums'.
206	18	Read 'Sattva' for Temperament (sattva).
208	15	" 'Āyuktā', for Ayuktikās
"	21	" 'Āyuktās'. " "
210	17	from the bottom Read after 'differently' 'in XXXV. 101.
215	12, 14	Read Kāñcukis.
222	3	from the bottom Read Th. for 'The' before Komisarjevsky.
224	19	Cancel 'Temperament.'
"	20	Read Sattva for (sattva).
227	2	Cancel Temperament and read the Sattva in its place.
"	15	" " " " " " " "
"	last	Add See XXXIV. 78 79.
236	3	from the bottom Read 'Samhūtās'.

# INDEX

N B. Numerals within brackets relate to the number of syllables of the metre named

Abbreviations: a=Angahāra, c=Cārī, Dhr.=Dhruvā, and K.=Karana.

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